THE NEW YORK DRAMATIC MIRROR.

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MAY GALE.

AT THE THEATRES.

There is nothing new under the July sun in New York this week—at least, not in the line of theatrical novelty.

The Grand Duchess was revived at the Casino on Monday night with Lillian Russell in the title role. If there is a better opera-bouffe than Offenbach's tuneful satire on the small principalities of Germany, it is not yet in evidence.

Miss Russell is somewhat lacking in the histrionic cleverness of various predecessors who have interpreted the military caprice and *laisser aller* of the Grande Duchesse de Gerolstein, but in other respects she has never been surpassed in this role. In point of beauty she reigns a queen on the comic opera stage. And with regard to her vocal preëminence—well, go and hear her. There never was a Gallic songstress who could sing "Dites lui" or "Voici le salire" and all the other familiar airs allotted to the Grande Duchesse as charmingly as our own Lillian.

The men applauded her singing with vigorous enthusiasm on Monday night, and the women went into raptures over her *toute ensemble* in their own peculiar feminine way. Edwin Stevens assumed the part of General Baum, Jefferson De Angelis appeared as Baron Puck, and Ferdinand Schuetz was cast for Fritz. It is needless to say that the Grand Duchess will run at the Casino until the middle of August, when Miss Russell's contract with Rudolph Aronson expires. Pauline L'Allemand will be her immediate successor.

The continuous roof garden concert at the Casino has strong competition this Summer in the musical programmes of the Madison Square Garden Amphitheatre, which is advertised as the only really cool location in New York. The Amphitheatre has a sliding roof which enables the managers to announce that the concerts are given in the open air.

The farewell engagement of Theodore Thomas at the Amphitheatre is meeting with due appreciation. The programmes have been classified to suit every sort of musical taste. Hereafter every Monday, Tuesday and Wednesday concert will be devoted to popular and classical selections. Every Thursday will be symphony night; every Friday, request night; every Saturday, Ballroom night; and every Sunday, popular night.

The Garden Theatre was closed on Monday night, and will remain dark until a week from next Monday, when Richard Mansfield will return from the vacation he has decided to take during the present hot spell. After that Mr. Mansfield will appear continuously at the Garden Theatre until Oct. 10.

The Tar and the Tartar goes along prosperously at Palmer's, while DeWolf Hopper and his merry company interpret the comic opera absurdities of Wang at the Broadway.

Some sort of mysterious accident is said to have incapacitated Omene, the Turkish dancer, from keeping her engagement at Koster and Bial's Concert Hall. The public has lost nothing, however, in the way of Terpsichorean divertissement, as Carmencita has consented to renew her nightly triumphs at this hall until further notice. The specialty programme this week includes the Toulousain Quartette, the Braatz Brothers, Peggy Pryde, and the Austin Sisters.

Tony Pastor's is also in the mid-Summer amusement field with a lively variety bill comprising, among other clever people, John and James Russell, Lottie Gilson, Richmond and Glenroy, Capitola Forrest, Duncan, and Layman.

MANAGER BRADY'S PROGRAMME.

W. A. Brady has given up his proposed production of The Octoroon owing to a disagreement between Mrs. Boucicault and Mrs. Chanfrau as to who owns the rights to the piece. Still, if the ladies adjust the matter, the manager may stage the melodrama next Spring.

Mr. Brady's case with Augustin Daly is still "on;" it will probably be taken to the U. S. Supreme Court before it is finally decided.

Thou Shalt Not can be had by any one who wants it. Mr. Brady has decided not to produce it himself again.

Sport McAllister, a satirical farce—we hope this is not a way of getting round the term farce-comedy—is a new venture. Bobby Gaylor will star in it. Mr. Brady says that it is his intention to surround Mr. Gaylor with a strong company. Georgie Parker, J. P. Carroll, the Olympian Quartette, Camille Cleveland, May Gaylor, Myrtle Tressider and Beatrice Norman have been engaged, and an agent in the West is on the look out for others.

Still another of Brady's companies is After Dark. He considers it to be one of his best cards. It is booked better than ever before, says its manager, at only week stands. Harry Meredith and Russell Bassett are announced as members of this company. The concert hall scene will introduce Sweeny and Ryland, the American boys who have appeared continually in London for the last four years; Kelly and Murphy, the boxers, and probably Lottie Gilson.

The Bottom of the Sea will be controlled exclusively by George M. Welty, who is now in California with the company.

A Clemenceau Case company will start out on Sept. 7. If the demand warrants—in other words, if Iza continues to be attractive enough—another company presenting the model and her surroundings may start out about Nov. 1.

ABOUT THE HIGH ROLLER.

It is a noticeable daily fact that a crowd will attract a crowd. In other words, a pageant usually brings together a greater concourse of people than might be drawn by any small-sized event. It is partly upon this principle that Alexander Comstock conceived the idea of retaining the humorous and musical elements of farce-comedy, while clothing it in more than the usual glitter, and providing for it a numerical strength that this style of entertainment has not hitherto had.

These mastodonic methods are to be illustrated in the spectactular farce-comedy, A High Roller, which will receive its initial production at the Bijou on Aug. 3.

For the past three weeks rehearsals have been progressing daily from 9 A. M. to 9 P. M., and the ensemble is even now almost ready for a public appearance. It is promised that the main strength of the performance will lie in its rich display, its bewildering effects and its succession of novel surprises.

These have been invented and devised by Barney Fagan, sometimes called the new Kiralfy, because of the many changes he introduced into minstrelsy. His energetic brain has conceived, for this production, a number of original ideas. All the success he has hitherto attained as a master of song-and-dance, marching manœuvres, etc., he expects to materially increase by the many effects he has arranged for this entertainment.

For the first time on record, a song and dance with appropriate dramatic action, and telling a clearly-defined story, will be introduced by four women and four men elegantly attired. And their features will consist of a dance in which sixteen women participate. A chorus by the full company it is expected will reveal another musical surprise; and the Grand Choregraphic March will introduce striking electrical effects. Beside these, there will be songs, choruses, quartettes, serenades, dances, ballets and specialties innumerable.

Two scenic acts will show the High Roller's yacht and the High Roller's club. They have been furnished by W. H. Day, the Lyceum Theatre artist, while Maurice Herrman, who has never before undertaken any orders outside of Daly's Theatre, is making the greater part of the one hundred-and-forty costumes from designs by Baron de Grimm, pictorial representations of some of which were shown in last week's issue of THE MIRROR.

Of the company it may be said that Barney Fagan is a host in himself. Louse Sylvester will play a character part. The Quaker City Quartette will discourse sweet melodies, and the Russell Brothers will appear in new delineations of female Irish character. Altogether, the organization consists of sixty-one persons.

During the engagement here Alexander Comstock and Manager J. W. Rosenquest have arranged to distribute ices from Maillard's to the ladies in the audience. This idea, which seems a very agreeable one in August, was originated by Mr. Comstock during the first engagement of Richard Mansfield at the Madison Square Theatre several years ago.

ALEXANDER SALVINI'S FUTURE.

After completing arrangements with W. M. Wilkison to manage him next season, Alexander Salvini immediately announced his intention of leaving for Europe to visit his home, which he has not seen for five years. He sailed last Saturday on *La Gascogne*. F. F. Proctor, Mr. Wilkison, and a number of other friends were present to see him off.

"Mr. Salvini," said Manager Wilkison to a MIRROR representative, "will spend two weeks with his illustrious father at the Villa Salvini near Florence. He will also visit Rome, and return by way of Paris and London. While in Paris he will be the guest of M. Coquelin, of the Comédie-Française.

"Mr. Salvini's acquaintance with the English, French and Italian stage offers him advantages which no other actor enjoys, and he will use these industriously in searching for new material which he intends to bring back with him. He is to return the third week in August, and open his season the middle of September."

"What pieces will Salvini's repertoire comprise?"

"Don Cæsar de Bazan, A Child of Naples, The Lady of Lyons, The Three Guardsmen, Romeo and Juliet, Ruy Blas, The Duke's Motto and Monte Cristo. Salvini is the youngest of the actors whose abilities in the romantic drama have brought them into prominence, and it might be said that he possesses striking advantages as an exponent of the romantic school of plays in which Charles Fechter achieved so much fame."

MINNA GALE.

Minna Gale, whose portrait THE MIRROR presents on its first-page this week, is young and ambitious, and is gifted with beauty and talent. These attributes should stand her in good stead now that she has determined to strive for the laurels that were worn by a long line of illustrious predecessors in the tragic and romantic drama.

Miss Gale's penchant for acting first found practical expression in the city of Brooklyn, where she appeared with amateurs. After a brief professional experience she became a member of Lawrence Barrett's company, where she gained experience and achieved prominence as a leading woman.

That Mr. Barrett had great confidence in her ability was proved by the fact that all the difficult, leading female roles in his repertoire were freely entrusted to Miss Gale. In Francesca da Rimini, Guido Ferranti, Macbeth, The Man o'Airlie and the rest of the plays Mr. Barrett presented Miss Gale bore her share of the heavy work, and won many admirers. She also played the opposite parts to Mr. Booth.

Miss Gale will make her bow as a star the coming season. Her prospects appear to be favorably regarded, for Theodore Bromley, her manager, has found no difficulty in arranging a good route.

We shall not be surprised if the young actress makes greater artistic progress when pursuing her stellar ambitions than she did as a member of Mr. Barrett's company. It is worthy of remark that nearly all her faults—chiefly faults of elocution—were imbibed from Mr. Barrett, whose strongly marked mannerisms she had acquired along with his better qualities of earnestness and lofty purpose.

THEATRICAL FOLK AT STAMFORD.

A MIRROR reporter visited Stamford, Conn., on Sunday and saw a number of theatrical folk.

At Shippan Point he observed Mrs. Nelson Wheatcroft endeavoring to induce her little boy to go into the Sound. At the end of the long pier were the Misses Frohman, Sedley and Edward Brown and E. H. Sothern.

Mr. Sothern has been greatly benefited by the salt air. He is sunburned and tanned, and he looked thoroughly comfortable in yachting flannels.

As the reporter drove over to the Hamilton House, a few miles further inland, he passed A. M. Palmer, who was driving with his family. Mr. Palmer's beautiful country seat is bordered by the Rippowan River, and it is not far distant from the late Lester Wallack's house. Near the Hamilton House are the cottages of Gustave Frohman and Charles Barnard and the Frohman homestead.

Several members of The Witch company are at the Hamilton House. During the course of a chat with Marie Hubert Frohman, the reporter gleaned that the young actress meditates appearing as Juliet in Romeo and Juliet before long and that she has ideas of her own as to the interpretation of the passionate maid of the house of Capulet.

MR. MILLIKIN'S MINING PLAY.

Manager Joseph W. Millikin sends word from Columbus, Ohio, that the booking of Down the Slope is proving anything but uphill work. Managers evidently are confident that the explosion scene in the interior of the mine will be a drawing card, and that the piece as a whole will prove of genuine interest to the theatregoing public.

Despite the fact that Down the Slope will not be produced until August Mr. Millikin has applications for time on advantageous terms from all over the country. This is presumably due to the clever scenic effects he devised for The Limited Mail when he was the electrician and stage machinist of that company.

His collaborator, Albert Ellery Berg, has completed his work on the manuscript and the first rehearsal will be called very shortly in Columbus.

The Donaldson Lithographing Company of Cincinnati, Ohio, have about finished the large order given them by Manager Millikin, and the elaborate scenery is also rapidly approaching completion.

THE following people have been engaged to support Carroll Johnson in E. E. Kidder's play, The Gossoon: Mart Heisey, W. D. Stone, Hugh J. Wood, Joseph A. Dailey, Lida McMillen, Annie Shindle, Annie Mortimer, Harry Fenwick and Richard Fallon. W. H. Holloway will be the manager of the company, L. R. Williams, general agent, F. J. Murphy, press agent, and L. P. Phelps, treasurer.

MATTERS OF FACT.

There is plenty of good time open at the Academy of Music, Montreal. Henry Thomas is still the manager.

Julia Arthur will star next season in Lorine. She will only appear in the best houses, and will be under the management of A. F. Arthur.

Frank Roberts is disengaged.

A Little Rebel is the name of the new musical comedy in which Louise Hamilton will star next season.

A light comedian, who can sing and dance, is wanted for Louise Hamilton's company for next season; also a heavy and character actor and a lady for juveniles.

Managers are warned against playing any company that presents Muggs' Landing except that under the management of C. A. Shaw.

Managers wishing for time at the G. A. R. Opera House, Shamokin, Pa., should apply at once to manager John F. Osler.

Jacob Litt announces open time during State Fair weeks at St. Paul and Minneapolis; also at Milwaukee the weeks of Aug. 30 and Sept 6 are open.

Pauline Davidson will be a member of The Black Masque company next season.

A juvenile lady is wanted for the Lillian Kennedy company.

The Waynesburg Opera House at Waynesburg, Pa., has recently been furnished with new scenery, and other improvements have been made. Managers wishing to book at this house should apply at once to Cook and Munnell, who have some good open time.

Kitty Kursale, late of The Tin Soldier company, will be a member of Donnelly and Girard's Natural Gas company next season.

Sosman and Landis, the well-known scenic artists of Chicago, supply first-class scenery, stage hardware, stage carpets and grass mats at reasonable prices. This firm has the largest scenic studio in the world, and can turn out work in very quick time.

Delos T. Parker is at liberty for old men and character parts.

Manager Wortman of the Temple Theatre, the new opera house, at Alton, Ill., has a fine list of attractions booked for his first season, and both he and his patrons will undoubtedly enjoy the result of his efforts. Alton has heretofore been shunned by good companies because of a lack of a suitable theatre and Manager Wortman's new place fills a long felt want. First-class companies will receive a royal welcome. Klaw and Erlanger are, we understand, looking after the interests of Mr. Wortman in New York.

C. August Anderson, who played the Greek in My Jack last season, has not yet signed for the coming season.

Manager C. A. Shaw, of Boston, has engaged Carrie Lamont to play the part of Little Muggs in his new Muggs' Landing company, No. 1. Miss Lamont is one of the prettiest and most versatile soubrettes on the stage, and is sure to make her mark in this popular comedy. Little Muggs is specially adapted to her brilliant style of acting.

Belle Stacy, who has recently played several Shakespearean and other roles with marked success, has been engaged by Manager C. A. Shaw, of Boston, to play Julia, the leading part in the New Muggs' Landing company, which he will soon put upon the road. Miss Stacy has studied under first-class teachers, and has achieved an enviable reputation as a dramatic reader and pianist.

Dawson, Ga., has a population of 3,500, and Hart's Opera House seats 500. Manager T. F. Hart is now booking for next season.

Rachel Booth has already received several good offers for next season, but has not yet signed.

It is pleasant at times not only to be interested but to be unexpectedly surprised by the performance of a young woman who is comparatively new to the technique of the stage, and who seems to be self-reliant, and who boldly uses her own methods to attain the desired end. . . . In her effort, from act to act I saw that she has an independence of purpose, with ideas of her own, and uses them to the fullest extent, and that back of these as a motive power the dominance of a strong will and a temper.

As Marguerite "The Witch," her peculiarities of temperament are afforded ample opportunity to be made apparent. With all the changing moods of the character, in the yielding to the love of Walter Leyden; in her terror when hunted down in the streets of Salem by the bigoted mob of Puritans; in her grief and despair over the body of the Indian who is killed in defending her; in the scene in the court room, when she confronts her lover, who had become her husband and this awful moment of her peril, with her life depending upon his answer when he denies all recognition, Marie Frohman is equal to each and every demand of her task. . . . In time to come this same Marie Frohman will hold a place of honor in the history of our theatre. —*New York Dispatch May 24, 1891.*

GOSSIP OF THE TOWN.

J. L. STEINHARDT will be Jananschek's advance agent.

W. H. FRISBIE, the manager of the Academy of Music at Oswego, N. Y., and of the Northern New York circuit, has leased and refitted the Bay View House, prettily situated on Alexandria Bay.

KITTY KURSALE, the charming soubrette from San Francisco, was so pat as Patsy in The Tin Soldier that she was engaged for Donnelly and Girard's Natural Gas.

THE late Frank L. Frayne's plays were sold at auction in Brooklyn last Thursday. The prices ranged from $500 for Si Slocum to $20 for Mardo, the Hunter. The total realized for six pieces was $910.

CATHARINE HOWE, the burlesque actress, is at Coney Island.

CHARLES DICKSON is at Bath Beach. He has announced his intention of remaining there for the Summer. Hotel proprietors there are counting on a prosperous season. Sadie McDonald, the soubrette, who was one of the pretty girls in Aunt Bridget's Baby, is also at Bath Beach, and may be seen plunging in the still water of a morning. Another item from this place is that the villa of William West, the minstrel, is to let.

A SHAKESPEARE theatre, library and museum is talked of in Chicago.

HENRY GUY CARLETON has been elected to membership in Boston's Temple Club.

THE BOSTONIANS will appear at the Standard in Robin Hood on Sept. 28.

IT is announced by cable that "Stuart Robson's manager" has secured Ernst Possart for an American tour the season after next, guaranteeing the tragedian $75,000.

DUDLEY H. PRESCOTT, the humorist, is making a tour of the watering-places in connection with the Boston Ideal company.

THE Footlight Club, which was formerly located at 44 West Fourteenth Street, will meet every Wednesday at the theatre connected with the Frohman Exchange. The club's object is to rehearse untried plays before theatrical agents, managers and critics with the hope that the plays will suit the audience.

MAX ZOELLNER, the genial—this is not our stock expression, but an appropriate appellation in this case—business manager of Robert Mantell at the Lyceum Theatre, is now managing a Summer season for Kendall Weston.

MERRIAM BRUCE, of Daniel Frohman's company, has been appearing at the Ocean Spray Casino, near Boston.

JOHN WOODWARD has been engaged by Charles Frohman for the Men and Women company.

E. A. EBERLE has been engaged for the part of Gismondo—leading heavy—in St. Marc, and the part of Joyce, the indomitable detective, in The Leavenworth Case.

CLEE AKERSTROM has not yet decided upon her plans for next season. The sad death last week of Frank Charvat, her manager, has unsettled her arrangements. Miss Akerstrom never paid much attention to the business part of her company, as she knew that Mr. Charvat's fidelity was beyond all question. Now, therefore, she finds it a by no means easy task to get matters arranged so that she can understand them.

FRANK WILLIAMS to a MIRROR reporter: "Eight Bells will be seen in New York before the holidays. The company is engaged and time is booked to cover all the leading cities."

EVA MOUNTFORD will appear in a new dramatization of Mrs. Wood's "East Lynne" next season, and it will be billed by another title. Miss Mountford thinks that the charge of unprofessional conduct toward Ada Gray, preferred by THE MIRROR recently, was unjust. "Many actresses have starred in different versions of the story," she said to a MIRROR representative. "Mrs. Bowers, Lucille Western, Jane Coombs, Mrs. Lander and others. There is a printed version of the drama. The original is common property and I do not think it quite fair that I should be accused of trespassing on Miss Gray's professional rights."

THE Park Theatre, at St. Paul, Minn., was almost totally destroyed by fire at one o'clock on the morning of July 5, the walls alone being left standing. The fire is supposed to have originated from a light having been left burning in one of the dressing rooms. Frederick Bock's company had concluded their engagement on the evening of the Fourth. They fortunately had removed their trunks and lost none of their effects. Total loss estimated at $50,000, partially covered by insurance.

ROBERT DOHRMAN can do something that few people can do. He says that he is able to recite six plays of Shakespeare without the aid of book or prompter. Mr. Dohrman says nothing about the critic, who, as a rule, considers himself an important aid.

HAL REID has settled in Galveston, Texas. He has left the profession, and entered into commercial pursuits.

EDWARD PAULTON'S "Niobe Waltz" is to be published before long.

THE new prima donna of the Bostonians, Caroline Millsner, is regarded as a valuable acquisition. She will be heard in Robin Hood at the Standard early in the season.

LOUIS JAMES says that he will star again after his one season's interregnum with The Soudan. He has an option on Francesca da Rimini. He is still considering the proposal to "double up" with Frederick Warde in Damon and Pythias, Othello, Virginius, etc.

NEXT month Kansas City expects to have an interesting *premiere*. A comic opera by two of its citizens, Messrs. Paddock and Cramer, bearing the title of Chanticleer, will be given.

BEN TEAL came over from Boston for a short business visit last week. He and Niobe seem to own the Hub. The comedy, which is now in its fifth week at the Museum, has made an unqualified success, according to all accounts.

OSBORNE danced at but one performance at Koster and Bial's last week. Her "specialty" was considered to be too "loud" by the management, and it was immediately taken off the bills.

W. M. WILKISON will be Alexander Salvini's manager next season. The tour will begin in September at the Auditorium Theatre, Chicago.

ALLAN AYRES is organizing a tour in the legitimate for the coming season.

JAY BURHAM, formerly of the Louisville *Courier-Journal* and the advance agent of Julia Marlowe, will, it is said, go to Samoa for the New York *World* with the natives of Samoa who have been imprisoned in this city in a museum.

SENATOR HEARST, of California, has recently forwarded to Henry E. Dixey a title-deed of ten acres of land in Mexico. A few years ago the graceful and gallant comedian presented the Senator with a box for a performance of Adonis. Mr. Hearst was so pleased that he has given Dixey the land, as noted.

BELLE ARCHER is in the city.

CHARLES A. GARDNER, the sweet singer and comedian, will come to town during the week and begin active work on the production of his new comedy, Captain Karl, which will open the season at the Grand Opera House on Aug. 24. Mr. Gardner will wear in his new play several picturesque and striking costumes.

W. A. WHITECAR, who is to be featured in Manager Varney's spectacular production of The Vendetta, is now playing a successful engagement as leading man in Cordray's stock company at Seattle. He will return to New York the latter part of this month and immediately begin rehearsals of The Vendetta.

JULES S. KUSEL celebrated his birthday out in Oregon the other day and received handsome souvenirs from Manager Bernstein, Vernona Jarbeau and the members of their company.

A. M. PALMER has decided to postpone his trip to Europe until after the first production of Jane, which will be seen at the Madison Square Theatre on Aug. 3.

ARTHUR C. PELL has signed as musical director for Vernona Jarbeau. Mr. Pell is spending a few weeks in Maine prior to next season's work.

THE season of Kidnapped will open at Paterson, N. J., on Sept. 14. Harry Rogers, who was with Master and Man last season, has been engaged for this company.

G. W. WINNETT has engaged Yankee Moore, Frank L. Davis, Tony Turner, Belle Vivian, Marie Dudley, Helen Martelle, Georgie Hawley and Gracie Chase to support Joseph J. Sullivan in The Black Thorn.

HARRIET AVERY SHRADY sang the dual role of Girofle-Girofla very successfully at Schlitz Park, Milwaukee. The *Sentinel* of that city pronounced her performance "charming."

A SOCIAL SESSION'S season of forty-eight weeks will close in Wisconsin on the 25th inst. The company has visited every State in the Union, and traveled 25,000 miles. Manager D. J. Sprague writes that next season he will produce a new piece by Frank Dumont.

APROPOS of Henry Irving's coming visit to this country and referring to his many imitators, it may not be generally known that the first imitation of that eccentric genius in this country was given by Verner Clarges, who has been with Clara Morris, Rose Coghlan, and is at present with Robert Mantell. Some years ago Mr. Clarges was giving dramatic recitals in London, in which he included imitations of popular actors. Mr. Irving read in the London *Era* favorable comment on Mr. Clarges' Irvingesque Matthias in The Bells. The imitation was not a burlesque, and Mr. Irving sent, by his secretary, a kind letter to Mr. Clarges concerning it.

GEORGE PARKER, who was the Jack in the U. S. Mail company last season, has been engaged by W. A. Brady to create the soubrette part in Sport McAllister. Miss Parker will introduce new specialties.

D. W. TRUSS to a MIRROR reporter: "Primrose and West's company are rehearsing at Utica, N. Y. It will open on July 26 at that place. The new first-part is the grandest and most elaborate first-part ever in a minstrel performance. It is a floral scene. The company will appear in New York next September."

THE complete list of Bobby Gaylor's Sport McAllister company is as follows: Robert Gaylor, J. P. Carroll, C. W. Young, the Olympia Quartette (late with Evans and Hoey), Hallett and Raymond, William Burt, Samuel Stetson, Jameston and Cahill, Georgia Parker, Pearl Ardine, May Gaylor, Beatrice Norman, Myrtle Tressider, Lillie Carroll, Ada Carter and Sallie Carter. The season will open on Aug. 3 at Asbury Park.

GEORGE C. JENKS, the dramatic critic of the Pittsburg *Press* and *Bulletin*, is directing the preparations for the *al fresco* performance of As You Like It, which is to take place on July 23 at Kenmore, a suburb of that city. Rose Coghlan will be the Rosalind—who ever heard of an out-of-door performance of As You Like It without Miss Coghlan as the Rosalind? Joseph Haworth will be Orlando, Marie Burress—she who is to be in the Boston Museum—will be Celia, and William Muldoon will "wrastle."

GEORGE S. SYDNEY will act as business manager of W. C. Anderson's Two Old Cronies the coming season. A strong company, headed by Max Arnold, has been engaged. The tour will begin on Aug. 22.

THE *Recorder* says that every chorus girl, every female supe who gets into trouble is instantly advertised the world around as an actress, and it adds that "the boy who runs the elevator in a newspaper building might just as well claim to be a journalist." The only surprising thing about this assertion is its source. The *Recorder* is one of the worst offenders in the line it specifies.

THREE plays by D. K. Higgins will be on the road next season: The Plunger, The Vendetta and Kidnapped.

JOHNSTONE BENNETT, who, since her return from Europe, has been spending her vacation at Niagara Falls, has returned to the city.

REHEARSALS of Jane have been in progress for a week at the Madison Square Theatre.

THE Grand Opera House at Minneapolis will open its regular season on the evening of Aug. 23. This event will be interesting, as upon that occasion Sol Smith Russell will produce for the first time in America his new play, A Peaceful Valley, by Edward E. Kidder. Mr. Russell's company will begin rehearsals in Minneapolis about Aug. 1. Walter Burridge, the gifted scenic artist, will be on the scene for three weeks previous to the production. This will be the first important event in the record of next season's theatricals.

EDWIN H. LOW sailed by the *City of New York* on July 8 to make his annual visit to Low's Exchange in London, which has become the headquarters for Americans in that city.

A LETTER signed James Daly, dated at Denver, July 6, states that Barry and Fay have dissolved partnership by mutual consent. Mr. Fay will retire from the stage permanently, going into business in Colorado. Mr. Barry will star it alone.

H. D. CLIFTON has been secured for Jananschek's company.

R. H. STRANGE, the negro actor, intends to appear in classic tragedies in London. A company of white people will assist him. Strange may also act in Berlin and this city before long. He avers that there is no reason why his color should prevent his success. True enough. Histrionic capacity is not measured by the hues of the rainbow. Still, the fact remains that a black Romeo or even a bronze Armand Duval might excite dispute between the critics.

THE cast of Jane is now complete. The latest additions are Amelia Summerville and J. Suttz Edwards. Both of these players will have small parts, which are, however, said to be humorous.

THE Rev. Dr. Houghton has written a letter of thanks to A. M. Palmer and all who took part in the open-air performance of As You Like It at Hoboken. In the course of it, the good clergyman says: "I have written down in a book, for keeping, the names—there are twenty-two as I count them—of each one of you, and two and twenty times have I repeated those words, and then I have said them to all the unnamed ones they must be many—who had part in doing what was so nobly done for the homes of St. Michael and St. Katharine. What profession other than your own is there that would have been asked to do, or, having been asked, would have done what yours has done? Honor be to the doctors. Honor be to the lawyers!—for the uses that we have of them, for the good that is in them, for the good that they do! But would the doctors be asked to unite in giving, and if asked would they give the fees of a day's doctoring to a St. Michael's and a St. Katharine's Home? Or the lawyers—would they be asked to unite in giving, and if asked, would they give the fees of a day's lawyering to these homes? Well, your profession—all honor to it!—it would seem, as you like it to be, is the one that leads the list, at least in the united, prompt, cheerful responding to the appeals of charity."

THE St. Louis Sunday *Star-Sayings* of July 5, copied sixteen paragraphs from THE MIRROR. It was good enough to credit one of them.

A MAINE newspaper a few days ago contained the following item of news: "George W. Presbrey, the manager of the Madison Square Theatre, with his wife Lillian Russell, the celebrated opera singer, and his son Tommy Russell, the well-known juvenile actor, were among the noted guests at the Ocean View Hotel during the past week."

BENJ. TUTHILL, Harry W. Emmet, Will T. Fursman and Harry Gould comprise Alexander Comstock's business staff for A High Roller.

THE Brothers Rosenfeld, managers of the Lilliputians, have been trying hard to arrange for an Autumn season of German opera in this city. They have an option on the Neuman Opera company of Berlin, but neither at the Metropolitan nor at the Madison Square Garden could they get time.

HARRY ASKIN to a MIRROR reporter: "Papers that state that next season John Stetson is to produce The Tar and the Tartar, with John Mason and Marion Manola in the cast, in territory not covered by my organization, have spoken too soon. Nothing is settled yet between Mr. Stetson and myself; and indeed Mr. Stetson is far from having secured Mason and Manola. Any day, however, I may be able to verify the rumors.

A. M. PALMER'S stock company next season will be substantially the same as hitherto.

CHARLES H. HICKS' funeral took place at the Little Church Around the Corner on Saturday. The remains were taken to Hartford. Among those in the church were W. C. Anderson, Gustave Frohman, Charles Bowser, Harry Hine, Elmer Grandin, Charles Stevenson, Alfred Ayres, Wilfred North, Sedley Brown, H. Quintus Brooks and others.

WILFRED NORTH has gone to his ranch at Seguin, Texas, where he will remain until the beginning of The Witch tour.

JESSIE D. BUSHLEY has been engaged by Robert Mantell to play the part of Ruth Claiborne in The Louisianian. Nathaniel Hartwig, formerly of the Boston Museum stock company, will play the part of the goodly young Captain Howard, and Verner Clarges will shoulder the responsibilities of the Governor of Louisiana. Those re-engaged for this company include Ben. Ringold, Albert Brunning, Maria Monk and Charlotte Behrens.

THE tour of E. S. Willard in this country next season has been extended several weeks.

DANIEL L. HART, the local manager of the Wilkesbarre Theatre, is the author of a comedy-drama called The Footman. It was recently produced at that town by a cast that included William Stafford and Lillian Chantore. The theatre, by the way, is being rebuilt.

J. EDWARD BROWN will play the part of the irritable music teacher in one of the All the Comforts of Home companies next season. His twin brother Sedley, who looks exactly like him, will play the same part in another company.

SAM B. VILLA is engaging a company for The World Against Her.

ROBERT PROCTER will return from Chicago this month for rehearsals.

BEN. TUTHILL, business manager of A High Roller, went across the river last week to look after the front of the house for a burlesque attraction in which he was interested. The manager of the theatre, a well-known German resident, who probably knows more about running a brewery than a theatre, has an idea that any person, from the third cousin of the original builder of the theatre to a broken-down politician, is entitled to free admission. Tuthill, on the other hand, believes there should be something in the box for everyone who comes in. Hence a compromise was effected that the local manager's friends should be admitted without embarrassment to them, and that a paid ticket should be put in the box afterwards, the signal being that the local manager would step on Tuthill's foot. The latter stood this like a hero for three nights, changing feet every few minutes, so that the blacking might be worn off evenly on each shoe. On the fourth night he appeared on crutches, accompanied by a club-footed man as an understudy. The local manager still continued the stepping process, but apparently doubted Tuthill's statement that gout was the cause of the change.

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

BROADWAY THEATRE—Wang, 8 P. M.
CASINO—The Grand Duchess, 8:15 P. M.
GARDEN THEATRE—Richard Mansfield, 8:15 P. M.
KOSTER AND BIAL'S—Variety and Comedies, 8 P. M.
PALMER'S THEATRE—The Tar and the Tartar, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.

SUMMER SUBSCRIPTIONS.

Readers of THE MIRROR who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months	1.25

BRUTAL CALUMNIATION.

THE other day the *Herald* made some remarks about the comic opera troupe now at the Broadway Theatre, concluding them with this assertion: "Most of the members of this company, even the chorus girls—and chorus girls get very small salaries—are to be seen daily driving through the Park."

There are other objections to the extract we have reproduced than the obvious one that it indicates a groveling impertinence, such as people do not associate with a newspaper that quotes journalistic maxims and takes delight in reiterating day after day the ingenuous story of the advertiser who could not get his advertisement set up in "display" type although he was willing to pay a fabulous sum for that accommodation.

The principal objection is that it casts a contemptible slur on a body of women of whose character, whether individual or collective, our contemporary knows little or nothing.

The *Herald's* insinuation that the young women in Mr. Hoyt's company—whose pay, as members of the chorus, is not much larger than that of the saleswomen in the retail stores—indulge in a form of luxury entirely incompatible with their means, is cowardly and underhanded.

The only inference to be drawn from it is that these young women are loose in their mode of living and that they procure the pleasures which they cannot afford by recourse to illegitimate methods.

Perhaps the *Herald* was ashamed to say what it meant in direct terms, but if the slanderous suggestion had been bluntly put it would have had the merit of candor, at all events.

There may be—we do not say that there are—some young women in the chorus at the Broadway Theatre that are living immoral lives. If so, why did not the *Herald* name them? Why did it not give a personal character to its damaging insinuation, and so spare the honest and virtuous subordinates of that company of whom there are many from unmerited calumny? Is there any good reason why a number of industrious and respectable girls should be slandered and held up to public reprobation because of the real or the rumored iniquity of others in the same organization?

If Mr. Bennett—whose example may, or may not fit him for the office of moral censor—deems it to be the duty of his paper to smell out the lapses of certain chorus girls, if he wishes to set the seal of his august displeasure upon the unlicensed gaieties of sundry women that use the stage as a cloak for covert purposes, then let him separate the sheep from the goats and make war upon the real offenders. An infamous sneer at a group of women, the majority of whom are virtuous and defenceless, will neither compass reform nor place the reformer in an enviable light.

We need scarcely say, however, that Mr. Bennett's paper had no worthy motive in insulting and slandering the young women of Mr. Hoyt's company. It was moved therein solely by the spirit of sensational journalism—a spirit that is degrading and disgusting, and productive of no benefit to this community.

A NEW OPPORTUNITY.

NOT long after the Actors' Fund of America was established the Actors' Benevolent Fund of London came into being. There were other funds already in existence, but the new association proposed to occupy a new field, its distinctive character consisting in the catholicity of its benefactions. And like our Actors' Fund the usefulness and the success of the Actors' Benevolent Fund has exceeded the largest expectations of its promoters.

The good work of the English association was briefly summarized by Mr. Irving, who presided at its first public dinner, held recently at the Hotel Metropole, in London, and attended by the leading managers, actors, and dramatists and by others that have at heart the welfare of the profession. "The Actors' Benevolent Fund," said he, "since it started in 1882, has distributed £18,000 in relieving more than seven thousand cases of distress. We have made loans or advances to those in need. We have helped in sickness and poverty and in the dread hour of death. We have a God's acre where, after life's fitful fever, many a poor player sleeps well. We have a bed in the Convalescent Home at Ventnor; and, more than all, I do believe that we have, as a society, a place in the regard and sympathy of, I may say, all actors, and a tender memory in many, many poor souls whose want and anguish we have been enabled to relieve."

Considering that the Benevolent Fund's field of operations is narrower, its showing compares favorably with that of our Fund during the corresponding period.

There are two things in connection with this subject that are worthy of attention. One is the scheme of a public dinner as a means of enlisting contributions to the Actors' Fund, and the other is the plan adopted by the Benevolent Fund of making loans to needy professionals.

Several years ago the idea of an annual subscription dinner for the benefit of our Fund was proposed, but after some discussion it was dropped. The advantages of such a gathering were considered to be twofold: it would gather in mutually agreeable intercourse prominent citizens and prominent members of the profession, thereby promoting a closer relationship between the public and the theatre; and it would perhaps add materially to the treasury. But, on the other hand, it was thought that the plan might savor of mendicancy—that the impression might go abroad that the guests of the association were admitted simply for such money as they might be persuaded to bestow.

Perhaps the best argument against the public dinner plan is that it is not American. We are accustomed to give dinners with complimentary, commemorative or political objects in view. The charity banquet is essentially an English institution, and its introduction here would be a dubious experiment. It is not likely that an Actors' Fund dinner would fetch nearly $4,000 in donations as was the case with the Benevolent Fund's feast.

On the whole, it is better that we should rely on the self-sustaining plan that has maintained our charity more than adequately since its good work began. We do not think that the public dinner of our English friends can be instrumental in bringing their organization into closer sympathy with the public than our interesting anniversary exercises, at which the leading men of the country honor the profession with oratory while the profession honors them with its applause.

More favorably, however, do we look upon the Benevolent Fund's feature of making loans to needy professionals. Why should it not be adopted by the Actors' Fund?

Very often aid is withheld from destitute applicants because they are not actually ill. The Fund holds that its resources will not permit it to render assistance to able-bodied persons. On that principle an actor must wait until hardship and distress give him an acute or chronic disorder which is honored with a specific name by the medical faculty, before he can expect to receive aid.

Would it not be better, in certain worthy cases, for the Fund to encourage the actor with a small loan that will help him to get on his feet again, than to leave him imbedded in the mire of impecuniosity?

It is hard for a man who has fallen into bad circumstances to gain the lost ground without some help. It is easy for him, if given the cold shoulder, to lose his self-respect, the respect of others and the opportunity to lift himself again to his proper station.

The Fund has $75,000 laid by. Its purpose is not to accumulate, but to distribute the money given to it for eleemosynary uses. If the ordinary demands upon the treasury are not large enough to consume the annual income, why should not the surplus, or a certain portion of it, be lent out to worthy professionals whom it will benefit and who, in the majority of cases we do not doubt, will return it in due time, their hearts full of gratitude for the means of material salvation it has provided?

Of course, objection will be made to this suggestion on the ground that discrimination on the part of the Trustees would be difficult. Doubtless discrimination would be difficult, but not more so than in distinguishing between the genuine and the fraudulent appeals for assistance that are now regularly acted upon.

We do not mean to advocate indiscriminate loans, but we do mean to advocate the making of loans in the cases where it would be unquestionably the best and wisest course.

Small loans could be made safely to professionals in need but of good standing. Where the integrity of others was unknown they could secure the endorsement of members of the Fund whose judgment was considered reliable.

Some risk would be run, but would not that be counterbalanced by the amount of good the arrangement must surely accomplish?

There is no doubt that the business men of the Fund can formulate a practical working plan if they put their minds to it—a plan that will meet all reasonable objections. By charging a low rate of interest on loans thus made the present earnings of this accumulated surplus would not be materially diminished. Certainly the Fund's $75,000 could not be put to a better use than to help the helpless and raise many an unfortunate out of temporary distress.

Put a man in a situation where he is able to help himself and he will not long need the help of others.

The inevitable argument that the plan may not be feasible is met by the fact that it has been in force successfully in England for some time. The experiment of the Actors' Benevolent Fund has proved so satisfactory that its adoption here—under the proper conditions and restrictions—could not fail to be equally beneficial.

PERSONAL.

FROHMAN.—Daniel Frohman left San Francisco last Monday, and is due in this city on July 20.

ALFRIEND.—Edward M. Alfriend will leave this city on Wednesday for a three weeks' vacation at Nantasket Beach.

HANLEY.—Lawrence Hanley is on his way to this city from San Francisco by way of the Isthmus. He expects to arrive about the first of next month. Mr. Hanley will head the Blue Jeans company next season.

CHEATHAM.—Kitty Cheatham, the young actress, who sailed for England with the Daly company, has been extensively entertained at her home—Nashville. Miss Cheatham has recently been the guest of Mr. and Mrs. Henry Watterson at Louisville and of Colonel and Mrs. McClure at Philadelphia.

WHEATCROFT.—Nelson Wheatcroft will terminate his engagement with the Lyceum Theatre stock company at the end of the company's San Francisco engagement. He will come right through to New York to begin preparations for his next season under the management of Augustus Pitou.

STAHL.—Richard Stahl, composer of Said Pasha and The Sea King, will sail for Europe this week in order to secure operas for next Summer's light opera season at the Empire, Philadelphia.

LUNDT.—"Dorothy Lundt," whose name is well known to the readers of the theatrical columns of the Boston *Transcript*, will contribute an essay on that rare comedian, the late William Warren, to Frederic Edward McKay's book relating to prominent actors.

THOMPSON.—Clara Louise Thompson has not yet placed her name to a contract for next season. Her engagement in Halifax, N. S., made her return to the field rather late, but she is bright, clever and handsome and there is plenty of demand for actresses having those qualifications at all times. When Miss Thompson has settled an engagement for the coming season she will pay a visit to her home in the West.

LETTERS TO THE EDITOR.

NO LEADING LADY AT THE MUSEUM.

BOSTON, July 6, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you allow me to correct a statement made in last week's issue of THE MIRROR regarding Miss Marie Burress' début in the Boston Museum company as leading lady.

There is no "leading lady" at the Museum, as the members of the company are cast for the roles the management deem best suited to their capabilities.

Miss Evelyn Campbell (who is now in England for the Summer) played most of the leading emotional roles last season, and on the very highest authority her friends in Boston are led to believe that she will again be seen in the same capacity during the coming season. In justice to her, I should like this correction to be made.

Yours sincerely, A. L.

THE AUTHORSHIP OF THE WITCH.

NEW YORK, July 8, 1891.

To the Editor of the Dramatic Mirror:

SIR.—There appeared in your issue of July 4 an article from the *Catholic Review*, relative to The Witch, in which it said "thanks are due to Mr. Hubert for his beautiful play and to his daughter, Mrs. Frohman, for her excellent acting in it. Quite unconsciously they produced the work and they have been delighted beyond measure by the marked appreciation it has received from all classes of people of every degree of education."

Besides this there appeared a short note in which it stated that Mr. Hamilton, author of The Witch, was writing a new play for Mrs. Frohman.

For some time Mr. Frohman has been denying my claim to the authorship of The Witch, but I have said nothing except to protest to him, in reply receiving a most insulting letter. To remain silent in the face of this publication, however, would be equivalent to an acknowledgment that Mr. Frohman speaks the truth, when he says I have no right to claim authorship to the play Mrs. Frohman is playing. He has told various persons that my work in it is most insignificant, and that outside of the first act very little of the original manuscript remains.

In the first place, the first act is not as I originally wrote it. It has been cut and altered in order to strengthen the part of Marguerite and weaken the others, and I am ready to prove that the main portion of the play is my work.

A man may build a house, and you may decorate and fresco it all you will, but the house he built still remains, and I claim that I have built The Witch, and that a goodly portion of the present manuscript is my work. The study of months and the labor of a year have not gone for nothing, and unless Mr. Frohman discards the entire drama and writes a new one, he cannot *obliterate* my work. The original MS. is still in my possession, as I first wrote it, and I can and will assert my rights.

Mr. Frohman threatened some months ago to publish just how much claim I have to the authorship of The Witch, if I demanded more than was my right. I demand only what is my right and if he will not do me justice he will compel me to publish the whole transaction and if necessary to defend myself, produce my version of the work and permit the public to be our judges. Very respectfully,

MADGE MADISON.

MR. COLLIER TO THE RESCUE.

NEW YORK, July 11, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly permit me to take the floor in reply to Frederic Edward McKay's article on the "Friendship of Actors," which appeared in your issue of July 11.

Mr. McKay writes of a dancing master as "supercilious."

Why supercilious, in the name of Terpsichore? As a dancing master, I desire to take rapid steps against such unbalanced use of the English language.

Webster defines supercilious as haughty, lofty, overbearing, disdainful. Etymologically, supercilious implies a contemptuous elevation of the eyebrow (*cilium*, eyebrow.)

Now a dancing master, who knows his trade, is never overbearing, since his art demands the perfection of equipoise in order that he may maintain his footing.

Far from being lofty in demeanor, his glance is generally cast down to the *ad* implements of his trade—he is meek and lowly to *boot*. He is withal the exponent of an art with an antediluvian pedigree.

Did not the animals promenade in deux into the Ark, and did not the Ark itself balance to corners on Mount Ararat.

Even the angels took steps to heaven on Jacob's ladder. David danced, Jephthah's daughter pirouetted, and Lot turned his partner into salt.

The ancient Greeks accounted dancing one of the essential branches of education. The chorus of the Greek stage danced to the rhythm of their chanting. The very word *chorus* comes from the Greek word which means an open space for dancing.

Homer the blind is eloquent about the "twinkling feet" of the dancing youths and maidens.

Taglioni and Vestris danced into the hearts of all Europe. Ralph Waldo Emerson, seeing Fanny Elsler dance, said: "This is Poetry."

"Ralph," replied Margaret Fuller, who sat beside him, "it is religion."

And now, Mr. Editor, what record in history is there of a supercilious dancing master?

How, far from indulging in pardonable pride and vain glory, he has accomplished many a marvelous feat in the triumph of his pupils, while he has modestly waltzed off into oblivion, content that his art shall chassez through the corridors of time long after the footlights are out for him, and his weary heels are still. Respectfully, E. COLLIER.

THE USHER.

In Usherance
Mend him who can! The ladies call him, sweet.
LOVE'S LABOR'S LOST.

The remarkably comfortable weather of the past few weeks has helped theatrical business in this city more than anything else could have helped it.

The temperature has been unprecedentedly favorable to good receipts, and although the Summer attractions are not especially brilliant, the pecuniary results thus far are ahead of previous experiences.

The comic opera companies and Mansfield will not long have the field to themselves. A number of new productions will enter the lists early, and August will be a lively month in the metropolis.

If the thermal average is to be maintained and the immunity from blistering heat we have enjoyed until now is to be followed by unheard of theometric altitudes, why then—but that's another story.

✣

Thomas is not drawing as well as might be wished at the Madison Square Amphitheatre. One has not to seek far for the explanation.

The public that supports high-class music in this town is a wealthy public. At this time its ranks are decimated by the Summer resorts. There is left but a small representation of music-lovers, reinforced by the usual crowd of country visitors and that class of stay-at-homes that prefer burlesque opera to classical selections.

Gilmore was a much stronger magnet at the Amphitheatre. Pat is a prime favorite with the *hoi polloi*.

His sounding brass gives more noise for the money than Thomas' strings. And his low-comedy leadership makes the exhibitions as amusing to many persons as a farcical comedy.

Thomas as a Summer concert-giver was never a howling success. But his loss is the gain of the people that prefer plenty of elbow-room while listening and smoking.

✣

I have received a communication from H. S. Taylor relative to certain misstatements that were published not long ago concerning the theatres and attractions for which he is doing business.

These misstatements, it seems, originated in a print that is reported to be owned, controlled or subsidized by a rival dramatic exchange. The motive for the attack requires no further explanation.

Mr. Taylor in detail denies every assertion that he claims to be acting for houses and attractions that have not placed their business, or a portion of their business, in his hands.

✣

"From the time of my starting in the Exchange business seven years ago," writes Mr. Taylor, "it has been my business policy not to misrepresent anything, and in this case the gentlemen who sent out the press item, which has been attacked as false, acted in good faith on the policy of this Exchange, representing only that the attractions named were among those booking routes from this building.

"At the present moment I could add as many more on the slip, and I will also add that in addition to the number of attractions there are about 200 theatres already booked at this Exchange, including many of the largest and most prominent theatres in the country, and for the benefit of the public you may add that the amount of business transacted at the Taylor Exchange exceeds that of all others combined.

"The injustice of the attack bears evidence on its face, and has been characterized by the majority of the managers of combinations and theatres as an outrage. It will, however, react on the authors and instigators as well as on the instrument."

Mr. Taylor is such a shrewd and clever-headed man of business that it is rather surprising that he courted that tissue of fabrications by exposing himself to the mercy of his rivals and enemies. What else could he expect than gross misrepresentation?

The lesson of this little experience is obvious, and Mr. Taylor will have only himself to blame if it has to be repeated.

✣

Arbitration is a fine thing in theory, but it doesn't work always. The man that loses very often feels that he would have fared better had the dispute been submitted to the courts.

Last week a speculator in wheat appealed to Judge Truax to set aside the adverse award of an arbitration committee of the Produce Exchange. The committee had decided in favor of this man's brokers, and he wouldn't have it because he thought the brokers' testimony was false.

One of the great difficulties in arbitrating is that witnesses will give a stronger color to their statements than they would in a court. Besides that, the rules of evidence are complex, and in order to hear cases intelligently the arbitrators must needs have a considerable knowledge of the law and of the forms of judicial procedure.

Nevertheless, arbitration would be an excellent thing for the profession if it became universal and if it were intelligently and impartially conducted.

✣

In connection with the proposed arbitration league, several actors have asked me one or two questions that the promoters of the new association may be able to answer.

They ask whether actors engaged by the managers that go into this league will be required to sign contracts containing the arbitration clause?

And if any of these actors decline to agree to arbitration will they be "boycotted" by the members of the league?

And if compliance or freeze-out is to be the rule, how will the league be able to reconcile a narrow coercive policy with the lofty and broad feature of arbitration, which is founded on principles of justice and equity?

These are matters that will be elucidated no doubt, at the preliminary meeting of the proposed league on Wednesday.

They will require a satisfactory explanation, because the majority of actors in town, I think, are inclined to look upon the scheme as a managerial measure, having its origin in the chagrin of certain persons that have been mulcted heavily recently in actions for back salary and breach of contract brought by professionals.

✣

I must confess that there seems to be a gross impropriety in the idea of introducing the character of John Wilkes Booth in a play.

Wilkes Booth—madman though he was—bore the name that is regarded with greatest love and honor in the American dramatic world.

The dramatization of the conspiracy in which he took the leading part cannot but shock the tenderest sensibilities of his illustrious surviving brother, on whom the nation has permitted none of the odium of that family misfortune to rest.

That he has always been extremely sensitive on this subject is well-known. His quiet but determined refusal to play in the city of the assassination is an old story that illustrates the strength of this feeling.

✣

How this plan will affect Edwin Booth I am in a position to say.

Several years ago he was pursued relentlessly by two or three journalistic enemies—men of a disreputable character, whose enmity sprang from the tragedian's refusal to buy their opinions.

They exhausted every petty device of unscrupulous malice to do him injury and give him pain, and then they hit upon the crowning cruelty of their persecution.

Just preceding his engagements in the large cities there would appear a variety of articles recalling John Wilkes Booth and Lincoln's assassination. Some were descriptions of the tragedy by alleged eye-witnesses, others dealt with the fiction of Booth's escape and residence in the South, others treated of the assassin's neglected grave in Baltimore, and so forth.

✣

Not content with the knowledge that these industriously circulated stories the newspapers containing which were always mailed to Edwin Booth—tortured the actor and constantly opened the old wounds that he was striving to heal, the same vile enemies with fiendish malignity actually procured the publication of the infamous lie that he had instructed his manager to use these stories for free advertising purposes, and that he himself was their instigator, if not their author.

Considering all these matters, will it not be ingratitude to the great and beloved leader of our profession if the stage that he has illuminated so long is made to insult him and degrade his name?

McKee Rankin may plead that in his play the character of Booth is treated with a kindly hand, but that does not extenuate the offence that he contemplates.

CHAMBERS APROPOS OF THOMAS.

Apropos of Augustus Thomas' remarks in last week's MIRROR on the question of whether he preferred to write a play with a particular cast in mind, or to write with no individual actors held especially in view, the ideas of Haddon Chambers, the English dramatist, on the subject of writing for stars and for stock companies, as expressed in a letter to a member of THE MIRROR staff, will be interesting.

"Which do I consider to be the better—a play written for a star or a play written for a stock company? Well, it is easier to write a play for a star, for it is easier to develop and enlarge one character at the expense of others, than it is to place a number of equally matched characters in contrast.

"The stock company play is the more artistic. If, however, an actor is so great that he is head and shoulders above other actors of his time, there is no reason, in my opinion, why a play should not be written especially to show off his genius.

"Shakespeare wrote star plays, and few people have found fault with him for doing so. A play of mine—Captain Swift—was written for a star, and it happened to be successfully acted by the Madison Square stock company."

THE COMEDIE-FRANCAISE COMING

Through the courtesy of Count E. de Kératry, THE MIRROR is able to publish a piece of welcome news.

Next June the entire Comédie-Française with its director may be expected to appear in New York. It is certain that the organization will visit London and Vienna, and the only thing lacking to bring the celebrated French actors to our shores is an American manager with sufficient public spirit and enterprise to direct the tour of the Comédie-Française company in this country.

We say that an American manager is lacking, but we hope that now that he knows he is wanted, he will not be undiscovered. Count de Kératry invites such a one to enter into correspondence at once with M. Jules Claretie, the director of the Comédie-Française.

Said the Count Kératry to a reporter for THE MIRROR: "Do you think that if the company came to America next June it would arrive out of season? What theatres in New York would be suitable? There will be Miner's new Fifth Avenue Theatre, Palmer's Theatre—did not Coquelin act there? and—well, perhaps the Broadway would be the best theatre.

"The company could make a flying trip to America—playing, perhaps, two weeks in New York, and then visiting Chicago, Boston, and one or two other important cities."

Other valuable information gleaned at the new French Copyright Office in Fifth Avenue is that Mounet-Sully, the celebrated French actor, will come to this country next year, under the management of Maurice Grau, and will play in Hamlet.

It will be interesting to note how the French actors interpret Shakespeare.

La Route de Thèbes, a comedy in four acts by Alexandre Dumas, will be completed and ready for production by the latter part of October. It contains three important male characters and three important female characters. M. Febvre, who intended to leave the Comédie-Française this Summer, at the request of Dumas, has consented to remain to originate a part in this play.

Dumas has given to the French Copyright Office in this city, the authority to have the play produced in this city simultaneously with its first presentation in Paris. The first-nights in the two countries will be on the same date. In this way, our critics may announce their verdict as to the worth of the play just as soon as Sarcey, Wolff, Vitu and the rest of the Paris experts announce theirs. The opinions of the two countries can be interchanged and published in next morning's French and American papers.

The French copyright office has been created on account of the bill passed by Congress last month protecting the literary and artistic works of foreigners. It is designed to secure and dispose of the American rights to new French plays, beginning this month.

The new office represents hundreds of French dramatists and musicians, including Daudet, Malot, Halevy, Dumas, Zola, Claretie, Guy de Maupassant, Sardou, Pailleron, A. Bisson, Meilhac, Massenet, Gounod, Audran and Saint-Saëns.

It also represents the Society of Literary Men, the Society of Authors, Editors and Musical Composers, the Cercle de la Libraire, composed of the publishers and printers of France, and the Society of French Dramatic Authors and Composers.

If anyone wishes authority to reprint, translate, reproduce, dramatize or adapt works from the French that have appeared after July 1 of this year, he will have to apply to the French Copyright Office, at 205 Fifth Avenue, where Count Kératry or Paul Meyer, the secretary, are located.

The office should be a great benefit to international literature. It has a distinct place to fill. We see no reason why it should not fill the place with dignity and honor.

Robert Benedict has been engaged by Charles Frohman for Shenandoah. Mr. Benedict is at his home on Canandaigua Lake, New York.

MASKS AND FACES.

Lucy Martin will be stage manager for Rose Coghlan's production of Dorothy's Dilemma at the Park Theatre.

Owen Westcott, who is one of our best eccentric comedians, will be a member of Helen Barry's company next season. He made a hit in the part of Bakey Sedley in A Night's Frolic.

A. M. Palmer will move his offices from the Madison Square to Palmer's Theatre about Aug. 1. At that time Hoyt and Thomas will move from their Broadway offices to the Madison Square Theatre.

Lucille La Verne is keeping house in the city and expects her mother to come from the South to reside with her.

Laura Bellamy, who played Ina in The Clemenceau Case last season, has been very ill. She is recovering. Next season she will, no doubt, be seen to better advantage as a star.

The traveling season of The Tar and the Tartar company, under the management of Harry Askin, will begin at the Chestnut Street Opera House, Philadelphia, on Sept. 28. Only large cities will be visited.

Mark W. Davis is spending his vacation at the West End, Long Branch. He has been engaged as business manager for a company next season, the name of which he does not mention, but he assures THE MIRROR that it is a strong company.

One of the scenes in The Struggle of Life will be a view of the Cathedral on Fifth Avenue. Frederick Paulding has released Lizzie Creese from her engagement to appear in his production. A prominent actress will be secured to fill her place in the cast.

John Stetson has bought several valuable lots on Commonwealth Avenue, Boston. He will build six dwelling-houses on the property. One, on the corner lot, he will occupy himself. Mr. Stetson is also erecting a six story store and office building on Boylston Street.

Kenneth Lee has been engaged by Charles Frohman to play character parts in the stock company that will occupy the new Columbia Theatre in Boston.

THE *Revue d'Art Dramatique*, of Paris, for July 1 has been received. The contents of this number are especially interesting, including a critical essay on operatic librettists; some account of Passion Play representations during the Nineteenth Century, the continuation of Bourdon's instructive papers on the modern Greek theatre, a plea for the bull fight by M. Saint-Vel, and able criticisms of all the recent musical and dramatic events in the French capital. As we have remarked before, American readers that desire to keep in touch with the letter and spirit of the contemporary drama in France should consult the scholarly and diversified pages of the *Revue*.

To-day (Tuesday) a ball game will be played in Philadelphia between the Pauline Hall Nine and the Fleischman Invincibles. Fred. Solomon will captain the opera-tors costumed as Cadaux. Miss Hall is expected to coach her side.

William A. Brady tells THE MIRROR that the reason he has let out some of his attractions for the coming season is that he does not want to be bothered with the details of managing more than the two companies that he will retain under his personal direction. The hard work of the past season ran down his physical system and he is prosperous enough to enjoy the luxury of a partial relaxation. Besides, he has disposed of the enterprises in question most advantageously.

John Stetson is reported to have secured the American rights to Sir Arthur Sullivan's romantic opera Ivanhoe. He is understood to be the only manager on this side that made a bid for it. Sullivan operatic stock is below par in American managerial circles.

Henrietta Lander was engaged last Thursday by Augustus Piton to originate the leading part, Edith Fairfax, in the war play that Mr. Piton and Mr. Alfriend are at work on. Oddly enough, there is a real Edith Fairfax in the South. She resembles the Edith in the play. This is only a coincidence, however. The first act—which has not yet been named, in spite of what some daily papers say—is ready for rehearsal. The rest is mapped out and in dramatic form. It only remains for portions of the dialogue to be written. As already announced by THE MIRROR, the drama will be given a metropolitan production in the Fall. Mr. Piton has not yet engaged the theatre.

According to information received from Minneapolis, C. W. Miller, manager of the Spider and Fly company, became demented there early last week and was placed under medical treatment. Overwork is said to be the cause of his malady.

Little Louise Hamilton, the singing and dancing soubrette, who has made a bid for public favor, is about to close a season of thirty-five weeks. She will begin her second starring season the latter part of August. We understand that she will have new printing and an excellent company.

THE HANDGLASS.

The Chinese actors are acquiring the true theatrical spirit. They secured another free advertisement last week by getting arrested for giving an unasked Sunday concert. Chi Ching is the press agent who managed the affair.

† † †

A Boston paper declares that "the audiences which attended the performances of As You Like It recently given in this city prove that there are a few people left who consider the plays of Shakespeare superior to those of Hoyt."

† † †

Julia Marlowe is reported to be engaged in buying gowns at Paris. This proves that she is taking up her profession in earnest.

† † †

Scarebaby: "How do you like that Witmark Summer opera played such a success? I thought it very poor stuff."

Knowem: "He had rattan seats put in the theatre before the opera was produced."

† † †

THE SUMMER ACTOR.

Gaze on him as he stands
At wait the free lunch shelf,
In silken shirt, with tennis sash about,
And trousers checkered, as his past career
He tells great tales and talks about himself
And all the triumphs of the future year,
And houses full in unknown Western lands.
But from his envied station will not tour!

† † †

The new comedy-drama, The Sleeping City, will introduce a lunatic asylum, a newspaper office, a gambling house, a wharf, and a Sixth Avenue Elevated station. Theatre-goers are thankful that the author did not write The Waking City, if it's as lively as all this asleep.

† † †

"I'm something of an advance agent myself," said Mr. Liewell, "but hearken to this item from the Wilmington (Del.) *Republican*: 'In Ramie Austen the stage has found a lady who will take the place which is fast becoming vacant by the decline of Clara Morris.'"

† † †

The new baby camel has announced his intention of signing with a museum company in the Fall, if his life is spared.

† † †

William A. Brady is to give to theatric art next season the "first live octopus seen on any stage." It will be a part of the Bottom of the Sea. An exchange says: "An octopus in the act of fastening its suckers upon a human form should make quite a thrilling stage picture, and as the bills say that it is an actual occurrence and as bills never lie we do not doubt that society will rush as one man to see the blood-curdling spectacle."

† † †

The Los Angeles *Times* is no hand to mince matters in its allusions. It remarks: "That dramatic fraud and drunken bruiser, John L. Sullivan, has left this country for Australia whence, after gathering in the shekels of the gaping multitude he will return to this coast—if his worthless life is spared—next November."

† † †

The natives of Atlanta, Ga., are very impulsive if we are to judge from the following item, clipped from the *Journal* of that place: "If the manager of a theatre in Atlanta should mix the races in his house, the white people would not only throw the colored folks down stairs, but make it so warm for the manager that he would wish he'd never been born."

† † †

When the Philadelphia dramatic critic gets jocular he reminds us of the peasant love-making that Jerome K. Jerome saw off the stage, and which he said always made him think of a cow trying to flirt with a steam roller. This is what the merry jester of the Philadelphia *Times* says of Pauline Hall in Madame Favart:

"In appearance in this role Miss Hall recalls the stately Phyllis Glover as the opera singer in Agnes away back in the 'palmy days,' only there is a great deal more of her—no, not that; there is a great deal more seen of her; that is, she is seen a great deal more."

And this a 'palmy day' man, too!

† † †

Wingfeet.—Have you seen The Fast Mail?"

Nebbit.—"No; what is the subject of the play? A New York clubman?"

† † †

"Nettelia Lyford" is the way in which the slim singer of The Merry Monarch signs her name on London hotel registers.

† † †

A modern philosopher says: "No man is much of a Christian who never does anything but stand around for the devil to lean against." This is hard on the Hoffman House Cafe.

† † †

It was at a seaside hotel. The Summer girl had just snubbed her adorer in the most crushing way when he remarked, "Miss Uppish, do you know what is the difference between you and a certain celebrated comic singer?"

"I do not," she replied, gazing off on to the misty purple haze of the ocean.

"Because," he whispered in a voice tremulous with emotion, "He is Sam Devere—and you are—but the waves breaking upon the shore left the rest of his sentence a part of the great unknown.

JACOBS' LADDER.

H. R. Jacobs had but lately returned from his Western trip when a Mirror reporter met him at his office. When asked whether he was pleased with the results of the theatrical season now ended, Mr. Jacobs said:

"It has not been up to the usual standard. I account for that in this way: So many of the attractions on the road last season were chestnuts that it must have been a difficult matter to induce the public to go to see them again."

"How does variety farce comedy suit the public, in your opinion?"

"If competent performers are in the cast, farce-comedy will always draw; it is the rubbish that needs weeding."

"Now that all your theatres are closed, you will take a vacation?"

"No, sir. I have not had a holiday in twenty years, and my time from now to the opening of next season will be taken up in visiting my theatres—nearly all of which, by-the-bye, are being renovated. I travel about six thousand miles a month, and sleep on the cars most of the time. My vacation will take place when I lay down the burden of life. My Cleveland theatre is being reconstructed. My new theatre in Montreal will also call for a great deal of my time."

"Have you entirely abandoned the plan of cheap prices on your circuit?"

"I have. Standard prices is now my rule. By 'standard' I mean from twenty-five cents to $1 a person, and when the attractions warrant I advance the price of admission."

"Then The Mirror is authorized to deny the report that your theatres in certain cities still play at cheap prices."

"I will be obliged if you will deny it. The report, I believe, was circulated by would-be rival managers."

When asked what his prospects for next season, Mr. Jacobs said:

"That is a difficult question to answer. No doubt, though, the many free out-door attractions, incidental to a Presidential election, will hurt in a measure the theatrical business of the country. For myself, I have been booking the better class of companies, and I have no fear of the season close at hand."

"You might say," added Mr. Jacobs, "that I consider Chicago to be the best theatrical city in the world, and now that it has the World's Fair, it should be held very high in the public esteem."

SAMPLES.

Dear Mirror.—I've been a-wanderin' and a-roamin' since I left Louisville, doing penance for somebody's sins in a lot of Indiana one-night towns.

Just wait till the gods go back on your luck and you have to do three measly little towns in one day, trotting about through as many Main streets with your grips; come then to me and I'll give you sympathy in great big, solid hunks.

"How do you like Chicago?" I'm waiting for the smoke to blow away before I can decide how I like it. Can tell you better just now how I dislike it. It isn't so noisy, and sooty, and nasty, and disagreeable as St. Louis. No. Not quite.

If they'd shut off the smoke, muffle the infernal, unceasing clang of the cable car gongs, and replace their beastly board sidewalks with decent stone slabs, the Chicago people would have much to be proud of.

Oh! These cable car gongs! Jigs, reels and rigadoons are played on them by the grip men morning, noon and night.

I saw Daly's company in Love's Labor's Lost at Hooley's, but I heard only parts of the play. Most of the time I heard, through the open window, something like—"Kerlang-blang-chingclingclang-boom-zim-bang-go-lang-go-bang-bang-bang!"

Honest Injun. That's the sort of thing you'll hear when you have the cable cars on Broadway. Just about that time you'll want to move next door to a boiler foundry so your poor ear-drums may get a rest.

Daly's people played here to big houses. Some of the papers complained that John Drew seemed listless, and ascribed it to the two hot nights we had that week. One inquisitive youth here wonders if the weather is the only thing that makes it warm for J. D. now-a-days. *Quien sabe?*

Powers closed his engagement here before a house less than half filled. The performance was careless and slipshod throughout. Powers' much-talked-of imitation of Carmencita is simply the old burlesque ballet dance that he did years ago.

Mr. "Pete" Daly received a benefit last Sunday night at the Columbia. Why? He's a big, strong, able-bodied man, who has drawn a salary all through the season with the Straight Tip company. What excuse can he possibly have for playing beggar now?

I wish all the managers in the country could visit McVicker's. The style of decoration, the soft, restful colors everywhere, the comfortable seats, the polite attendants and the refreshing cleanliness of the house may be copied to advantage by nineteen-and-a-half out of every twenty houses in the country.

I liked Blue Jeans. It's patchy and disconnected and a long way from being High Art but, somehow—well, maybe it was Jennie Yeamans. Do you know how much pathos and soul there is in that little woman? She doesn't. No, sir. She'd be the first one to wonder, "What yer givin' us?" if you told her so, but all the same it's there. If she could be managed with a curb bit she'd make such a success as Little Nell and the Marchioness—Lotta couldn't find herself. Just try to picture Jennie Yeamans in those two characters. Am I right? Wouldn't she play them better than any one you know or ever knew?

I envy Chicago its parks. New York, that I love as a son loves his mother, must hide her diminished head when parks are talked of by a Chicago man. Why won't Brooklyn take the lesson to heart? Prospect Park and a lot of cemeteries will not furnish greensward enough for the great New York which one day shall annex and overflow Long Island from Wallabout Basin to Montauk Point.

Why don't our professional theatrical people—Hush! Can you catch their answering cry?—why don't they buy places on Long Island if they want Summer homes that will be worth ten times the original cost before many years have passed?

There's more money in such an investment than in all the Jersey lands I ever heard of, and I give it to you and The Mirror readers as the safest tip of the season.

I don't handle real estate.

Sincerely yours,

The Drummer.

Chicago, Ill., July —, 1892.

PEACEFUL VALLEY.

Peaceful Valley is the title of the new play that Sol Smith Russell will produce shortly. This candidate for favor is by Edward E. Kidder, who has already given Mr. Russell, in A Poor Relation, a character that will live in the annals of the stage as one of the quaintest and one of the most human ever drawn—that of Noah Vale. Fred. G. Berger, in speaking of Mr. Kidder's new play to a Mirror reporter, said:

"To formulate a character for Mr. Russell which should successfully follow his artistic as well as the great pecuniary success of Noah Vale in A Poor Relation was not an easy task. In Peaceful Valley Mr. Russell will originate the character of Hosea Howe, a native of the White Mountains.

"This new character which Mr. Kidder has drawn is, I think, an entirely original and unique figure for the stage. Full of integrity, nobility of soul, with an absolute scorn of vice, yet with the keenest sense of humor and the quaintest methods of imparting it. Some of the lovable traits in Noah Vale have been retained, but the new character is quite different from Noah. He is not at all shabby, is well educated, says what he thinks in a blunt, characteristic way, and is typically American.

"We have engaged what I think is an exceptionally strong company, and Walter Burridge, of the Chicago Auditorium, is painting an elaborate set of scenery for the production.

"We shall produce Peaceful Valley on Aug. 13 at Minneapolis, Mr. Russell's home. We have no superstition about the number thirteen. It's Mr. Russell's lucky number. We produced A Poor Relation on a Friday, had thirteen people in the company and thirteen letters in the title of the play. However, I would not walk under a ladder for all Tarrytown, including the wealth of my neighbor, Jay Gould."

IS PATTI COMING?

A representative of The Mirror called on Ben Stern, Marcus Mayer's partner, on Monday, and asked if Mr. Mayer had completed arrangements with Patti for a tour of America the coming season.

"We think that we will secure Patti for a concert tour next Winter. That's all I am in a position to state for print yet.

"Agnes Huntington will return to this country in the Fall—that we already know.

"She will sail about Sept. 1, and Mr. Mayer will probably sail on the same ship. Her tour is all booked. She will appear in Captain Therese, Paul Jones and Fatinitza."

Lillian Mellon, Daisy Zublin, Alberta Gilbert and Belle La Verd will do a flirtation song-and-dance in A High Roller with John Carlan, John Russell, Robert Gordon and Barney Fagan.

OLD CRONIES IN NEW ATTIRE.

Manager W. C. Anderson says that no stronger or more fully equipped musical farce-comedy company will leave New York this season than the company of comedians that have been engaged for the Two Old Cronies.

Prominent in the organization is Max Arnold, "a general favorite throughout the country who is not afflicted with oblema capitis." He also cites, among other talented members of the cast, "charming and piquante Ada Deaves, the tireless worker and universal favorite," Charles Get me, "whom everybody knows," and Florence Myatt, "a charming soprano and sprightly comedienne," formerly of the Parlor Match company.

The quintette of the Two Old Cronies company will consist of Florence Myatt, soprano, Julie Mackey, Harry Dietz, tenor, Max Million, baritone, and Lindsay Morrison, tenor. The dancing will be done by Fannie Bloodgood and the Sisters Don. The latter are the Gaiety dancers that Manager Anderson secured from abroad.

Each act of the comedy is to be made more attractive by new scenery, and new costumes have been completed from original designs. The scenery and costumes have cost Mr. Anderson nearly $6,000.

THE ORGAN-GRINDER.

Once a lady bought a beautiful house. She placed flowers in all the windows, and had the grass cut in the court yard and a silver plate put on the front door.

She congratulated herself, saying, "Now I have a home of my own, and I am perfectly happy."

But early one lovely June morning an organ-grinder came to her gate and played till after breakfast. And this he did every day. He played "Sweet By-and-Bye" and "Johnny Get Your Gun," but most of all "Il Trovatore." "Il Trovatore" was the worst.

At last the lady went out and addressed him.

"What is your name?"

"Tommasso Scampino," he replied, grinning.

"Well, Tommasso," said the lady, sweetly, "if you will stay away from my house I will give you a dollar."

"Signora no like de musstck?" he inquired, innocently.

"Signora hates music," answered the lady in deep tragic tones, calculated to impress the most obtuse intellect.

"Ah-h," and, with a profound bow, he accepted the dollar and went over on the opposite side of the street, where he played, "The Fools Are Not All Dead Yet," with variations.

So of course the lady was mad, and wished she had her dollar back.

But lo, and behold! The next morning she read these great black letters in a newspaper:

Shocking: Murder of a Poor Organ Grinder.
Tommasso Scampino killed
by a jealous rival.

Then the lady was glad, but not long, for the Great Law acquitted the Jealous Rival, and he took up his victim's route, and filled all his dates.

Pearl Evange.

LILLIAN KENNEDY COMPANY

Will open the Windsor Theatre season in this city Aug. 17, headed by the young and charming soubrette, Lillian Kennedy, and managed by the same well-known firm, Hassenforder Safe and Lock Company, one of the oldest established fire and burglar-proof safe manufacturers of Philadelphia, who have thoroughly strengthened the entire company and have engaged at an enormous salary the eminent singing comedian, John J. Kennedy. Also another important engagement is that of E. P. Sullivan as leading heavies. The advance brigade will be looked after by the popular and genial Business Manager E. E. McDowell. Every inch of scenery used will be carried—producing the most wonderful sensational scenic effects. Only the best houses played. Route solidly booked. For further information address H. S. Taylor Exchange, No. 35 West Twenty-eighth Street, or Klaw and Erlanger Exchange, No. 25 West Thirtieth Street, New York city.

NOTES AND QUERIES.

1. When did Maurice Strakosch die? 2. What has become of his brother Max?—Ernani, New York.

1. He died in Paris Oct. 9, 1887. 2. Max Strakosch was paralyzed some years ago, and is now in the Home for Incurables at Fordham, N. Y.

1. When was the last Fifth Avenue Theatre of New York City burned down? 2. Is it being rebuilt, and if so, when is it to be reopened?—Subscriber, Evansville, Ind.

1. January 2, 1870. 2. A new theatre is being erected on the same site, with the addition of several lots on Twenty-eighth Street, and the house will be opened the second week in November, if completed by that time.

Kindly inform me whether Theodore Thomas was ever an operatic conductor?—T. W. H., Chicago, Ill.

He was conductor of the American Opera company from 1886 to 1887.

When is Lillian Russell to appear in La Cigale at the Garden Theatre?—Enquirer, New York City.

Next October.

PROFESSIONAL DOINGS.

MASON MITCHELL has been engaged as leading man in J. K. Emmet's company.

IT is announced that W. J. Ferguson, the able character actor of Richard Mansfield's company, will star the season after next in Colonel Carter of Cartersville, a dramatization of F. Hopkinson Smith's clever book.

THE life of the late Charles H. Hicks was insured for $5,000.

JAMES B. MACKIE and wife have gone to Atlantic City.

ANNIE FORREST has signed with Edgar Selden as soubrette for the Will o' the Wisp company.

MARIE GIRARD DE BUREAU has signed with Randall and Dickson for the prima donna role in Castles in the Air.

MAUD FERGUSON will be the ingénue of The Irish Corporal.

MAURICE MAILLARD has signed with The Dear Irish Boy company.

WENTWORTH DAVIS will be a member of The Irish Corporal company.

JOE DILLON will go in advance of The Runaway Wife next season. He is now busy booking that piece.

ANNIE SHINDLE has been engaged by Carroll Johnson for The Gossoon.

COLONEL T. ALLISTON BROWN will go to Europe the latter part of October for a pleasure trip of several months.

WILLIAM HENDERSON has signed with Sadie Scanlan for the coming season.

FRANK MCNISH has seceded from The High Roller company. Cause: he refused to do his specialty, Silence and Fun, in conjunction with Griffin and Marks.

THE part that Joseph Holland played in Mr. Wilkinson's Widows will be acted next season by Frank Norcross.

JOSEPHINE EYTINGE will be a member of Marie Wainwright's company.

DOROTHY DORR, fresh from her London successes, will be a member of Nat C. Goodwin's company next season. So will Elsie Lombard.

CLARENCE HANDYSIDES will go with Lizzie Evans' company. Walter Eytinge has also signed with Miss Evans as "old man" and stage manager. Augustus Levick, as announced, will be leading man.

THE carpenters and upholsterers are finishing Maguire's Opera House at Butte, Mont., and work is already begun on the new theatre at Great Falls. Manager Maguire will take West the plans by McElfatrick for the house at Helena, on which work will be begun soon after his return. The cost of this building will be $100,000.

HARRY ST. OMONGE, who is now on H. S. Taylor's business staff, will be the business manager of A Jolly Surprise.

THE tour of The Witch company is booked up to January.

NEIL BURGESS wishes it to be generally known that no one is authorized by him to negotiate concerning or use any of his patents which are used in The County Fair.

MRS. MADELINE DUMONT, mother of Mr. Alphonse Dumont, of the Ætna Life Insurance Company, of Hartford, Conn., and correspondent for THE MIRROR in that city, died last week in the sixty-eighth year of her age. The deceased and her husband, Alban Dumont, came to Hartford from France forty years ago, and were one of the first French families to settle in that city. Mrs. Dumont took an active interest in all charitable works, and was beloved by all classes in the community where she dwelt.

THE Minnie Hauk Opera company will begin a tour on Sept. 28, appearing at Chicago for two weeks. In April the company will play an engagement of four weeks at the to-be Fifth Avenue Theatre in this city. J. P. Howe is Miss Hauk's manager.

SIMULTANEOUSLY with the arrival of Citizen George Francis Train from his lightning tour of the world THE MIRROR received a copy of *Le Phare*, posted by the illustrious circumnavigator at Port Said, Egypt. The first page, and divers other portions of this issue, are filled with characteristic contributions by the Citizen.

DOROTHY DORR is meeting with great favor in London. She has achieved a higher rank there than she was able to obtain at home. Miss Dorr is a gifted woman, who required nothing more than experience and opportunity to win permanent success.

FANNY RICE's part in A Jolly Surprise is a stage-struck society girl. Next season, during a performance, Miss Rice will appear in no less than nine different costumes. Three of the gowns, we are informed, will be modern dresses and will surpass anything ever seen in musical comedy.

THE landscape view in Neil Burgess' Boston production of The County Fair in the Fall will be extensive. The entire breadth of the stage will be seen in the background, and the perspective will be so cunningly contrived, it is said, that Bostonians will clasp their spectacles and cry "My."

AUBREY BOUCICAULT and Charles Smiley have been engaged for Roland Reed's company.

ETHEL GREY, who was with the Hanlon Brothers' Voyage en Suisse for two seasons, has returned to this city from her country home.

MOLLIE THOMPSON, the acrobatic soubrette, has been re-engaged for The Hustler.

MOUNTJOY WALKER will be one of The Nabobs next year.

JUDITH SPENCER has been engaged to play the part of the boy in Money Mad.

W. W. FURST has been engaged as musical director for Charles Frohman's New York production of Miss Helyett.

MARK SMITH, the baritone, who sang for five hundred nights in Erminie, has been engaged for the New York production of Miss Helyett.

JOHN TUCKER has signed with Charles H. Shaw to play the part of the Land Agent in Mugg's Landing, the same part he played last season.

ELMER GRANDIN is growing a beard for the benefit of the title part, Abraham Lincoln, in Rankin and Gordon's play.

THE scenery for St. Marc is being made by Lafayette W. Seavey.

FRANK RICHARDSON will play the heavies in Litt and Davis' Stowawy company.

J. W. MCCONNELL next season will return to his old part, Chumley, in Brady's After Dark.

L. E. LAWRENCE has been enaged as stage manager for Joseph Haworth's company.

CELIA ALSBERG has been engaged as leading lady of The Great Metropolis company.

LESLIE TILSON, W. D. Ingram, M. B. Pike, W. S. Clair, John Ryan, Frank Harris and John Corness will go with A Fair Rebel next season.

MAMIE MADISON has joined a repertoire company in the South, and will produce a number of her new plays.

THE Theatrical Protective Union held a meeting on Sunday and elected a new staff of officers. At the next meeting the question of taking action on the subject of foreign competition will be discussed. The Union claims that its members are injured by the importation of scenic artists, carpenters and mechanics.

BARNEY FAGAN has written the words, composed the music and invented the steps of all the songs and dances in A High Roller.

HARRY W. EMMET is responsible for the stage management of A High Roller. He is directing the rehearsals in conjunction with Barney Fagan. Mr. Emmet is the press agent of the company.

RICHARD STAHL's letters to THE MIRROR on the subject of theatre orchestras drew forth many requests from leaders to compose some characteristic overtures. Mr. Stahl has accordingly written three overtures. The first is called "Griselda," and it is suitable to be played before such pieces as the Madison Square and Lyceum companies present. The second is entitled "Spartacus," and is intended to precede tragic performances. The third, christened "Champagne," is designed for a light class of entertainment, such as musical and farce comedies. These, and several more compositions by Mr. Stahl, will be published by J. W. Pepper, Eighth and Locust Streets, Philadelphia.

H. QUINTUS BROOKS, who has been a faithful and efficient member of THE MIRROR's business staff for a number of years, is about to enter upon a new enterprise for which he is especially qualified by experience and knowledge of the details of the theatrical business. Mr. Brooks will establish a general theatrical advertising agency, with headquarters at the Frohman Exchange, 49 West Twenty-eighth Street. He will undertake for his customers the business of inventing attractive advertisements and contracting for their insertion at publishers' rates. This is a new field, and Mr. Brooks is just the man to fill it. His resignation from THE MIRROR will take effect this week, and his new agency will begin operations next week.

MIDDLETOWN, Conn., is to have a new opera house which will probably be known as the Middletown Music Hall. Hon. O. V. Coffin is to direct the work, and Architect Francis T. Kimball, of New York, is to furnish the plans. It is estimated that the cost of construction will be about $100,000, and it is hoped that the curtain can be raised on the first performance by Jan. 1, 1893.

JOHN MAGUIRE, manager of the Montana Circuit—a chain of theatres that has resisted all attempts at absorption by other interests, and that are located in some of the most prosperous towns of the Northwest—said to a MIRROR reporter yesterday: "I have booked more than thirty companies over my circuit. There are among them a few of the old established farce-comedies, but I have declined to book at least fifty of the inferior order. Our people don't care much for variety farce unless it is performed by exceptionally clever people."

MORGAN JORDAN, the character actor, and his charming wife are recreating at New Rochelle.

EDWARD CHAPMAN has been engaged for the part of Typhoo in The Pearl of Pekin.

H. S. FORRENGER, who went with Hardie and Von Leer to England, has returned. The company, he says, is doing good business in England, and will probably remain there another year.

THE Slocum Opera company, in Birmingham, according to reports, is not paying salaries.

MRS. P. HARRIS, who has succeeded her late husband in the management of the Harris Circuit of theatres, is summering at Long Branch, in her handsome cottage on Ocean Avenue. Mrs. Harris brought her horses and carriages from Baltimore, and places them at the disposal of the friends she is constantly inviting to visit her at the Branch. Messrs. Britton and Dean, her co-partners in the Harris Circuit, are among her guests at present.

NANNIE LEWALD has returned from Europe, having ended her engagement with Manager Butler of the English provinces.

MARK PENDERTON is negotiating with Sedley Brown for the latter's new play, The Minister.

LOUISE LILLIA has been engaged for an All the Comforts of Home company.

AUGUSTUS PITOU next week will notify the members of W. J. Scanlan's company to assemble at his Broadway office on Aug. 19 at 11 A. M.; the members of The Power of the Press company on Aug. 13 at 11 A. M., and the members of the stock company on Aug. 24 at 11 A. M.

HARRY TANSEY has signed with The Midnight Alarm company.

O'BRIEN AND READING severed their connection with The Grab Bag company in Salt Lake City on account of non-payment of salaries. They have returned to this city.

THE Aborn Opera company at Montreal had a stormy and disastrous season. It closed last Friday night.

COLONEL MILLIKEN'S Opera company will begin its tour at Newport on Aug. 10.

LAURA BELLAIR has had a severe relapse and is confined to her bed at the residence of Mr. McDougall, on West Fortieth Street.

SIGNOR BROCOLINI is summering at Watch Hill, Conn., as usual. Brocolini is popular at this Summer resort, as he is always willing to sing for the residents.

ALICE CHAPELLE, who is said to be a clever little skirt dancer, has been re-engaged for the part of Chubbs in That Woman, the play formerly billed as Apple Orchard Farm. Edith Chapelle, a sister of Alice, has also been engaged for the company.

CHARLES COOTE, of Abbott and Teal's Knobe company, has brought suit against Jeremiah Tuckerman for $10,000 damages, growing out of the false arrest of Mr. Coote on the absurd charge that he had not paid Mr. Tuckerman for his wife's funeral expenses six years ago. Mr. Coote is unfortunate enough to have a double in name who was negligent in providing the necessary funds for his wife's burial.

W. J. SCANLAN, who has been taking lessons in harp playing for a number of months, is making great progress. He will play the real Irish harp in Mavourneen. Mr. Scanlan is now at Mount Clemens, Mich. He will return to this city about July 25.

MARTHA MORTON, author of The Merchant, has read a new comedy-drama, written by herself, to Augustus Pitou. Mr. Pitou has made Miss Morton an offer. If she accepts it, the play will be presented by the Pitou stock company.

HENRY CHANFRAU will open his season in Kit, the Arkansas Traveler, on Aug. 24 at Providence, R. I. The supporting company will include Augusta Martine, Mary Hoyne, Louise Renning, Little Edna Renning, Mac M. Barnes, Edwin A. Summers, J. Fred Burke, Tom Freeman, Fred. Palmer, James Livingston, George Lisem and the Ideal Quartette. J. D. Smithdeal will be the musical director. The executive staff consists of Eugene Bertram and Bassett Willard, managers; Johnston McFadden, business manager; Miller Card, second agent, and J. F. Monroe, treasurer.

CHARLES BARNARD has been visiting Joseph Jefferson. He returned to his cottage at Stamford a few days ago, and on Monday started for Deerfield, where he will deliver several lectures before the Summer School of Literature.

WRITERS—and especially dramatic authors—who have their manuscript type-written are subject to great annoyance from the inaccuracies of the copyists. One reason why the typewriters make nonsense of the dramatist's pet speeches or the writer's best-turned sentences is the haste that is usually demanded in getting MS. transcribed, but another and perhaps a more potent reason is that the copyists do their work mechanically and bring to it neither intelligence nor judgment.

THE MIRROR has frequently had occasion to employ the services of Broom and Broom, the typewriters and stenographers, at Room 6, *Judge* Building, and it has found their work beyond criticism. They revise manuscript as well as copy it, and trifling errors that have been overlooked in the original are carefully corrected. Their punctuation is faultless, and their workmanship well-nigh perfect. Their copy is indeed so correct, so legible and so neat that it is a pleasure to read it. THE MIRROR calls attention to the excellence of Broom and Broom's establishment without having been requested to do so, simply because it believes that it is doing its readers a favor in telling them where the best type-writing is done.

Gounod has been forbidden by his doctors to indulge in any form of work. He is suffering from a heart affection and is in retreat at his residence in St. Cloud.

The London *Whitehall Review* quotes "a delightful skit" from its "spirited American contemporary, THE DRAMATIC MIRROR," in a recent issue.

A three-act comedy called Watching and Waiting was tried on at a London matinee recently. According to the veracious Carados of the *Referee* the materials of the authors must have been borrowed from penny novelettes.

LETTERS TO THE EDITOR.

AN INJUSTICE TO MR. HANLEY.

SAN FRANCISCO, July 2, 1892.

To the Editor of the Dramatic Mirror:

SIR: In The Usher's column of THE MIRROR of June 25, which has just reached here, I am deeply wronged by the publication of the following notice:

"It is stated that Lawrence Hanley is a member of a pirate company that is presenting George H. Boker's Francesca da Rimini without authority. Mr. Hanley's first acquaintance with this play was formed while he was on Lawrence Barrett's salary list."

I am sure, sir, that upon learning the facts of the case you will place me properly before the profession and public.

After the abrupt closing of the Powell Street Theatre here, I was approached by a gentleman, who informed me that he had conceived an entirely new treatment of Dante's "Inferno," which he desired to produce, and asked me to become a member of the cast.

I was naturally desirous of filling in my unemployed time, and, as he came to my terms as regards salary, I took the part.

Upon looking it over I found that it followed Francesca da Rimini so closely as to forbid, with any honesty, my having anything to do with it, and I consequently returned the part and washed my hands of the whole affair.

Anyone who knows me knows that my regard for Mr. Barrett and the many kindnesses bestowed upon me by the lead tragedian would prohibit me from identifying myself with any such technical, not to say dishonest, subterfuge as The Hunchback of Rimini was intended to be.

In conclusion I hope that space will permit of your making known these facts to the profession through the columns of its ever alert champion, THE MIRROR. Yours sincerely,

LAWRENCE HANLEY.

SIDE WITH MR. ARTHUR.

NEW YORK, July 10, 1892.

To the Editor of the Dramatic Mirror:

SIR: I have been much amused in past years at Mr. Eggleston's facility for seeking cheap notoriety. His last effort, therefore, was not surprising to me, although it surpasses everything he has done so far.

If he will read Joseph Arthur's letter in your issue of last week, he will see that the author of Blue Jeans is prepared to defend his own work. But I don't think that Mr. Eggleston will take the trouble to bring the case to court. He surely has enough to refrain from wasting his time and money in so fruitless a case.

Why, his whole charge against Mr. Arthur has not the slightest foundation. Any one who has read "Roxy" thoroughly will laugh at the idea of plagiarism.

Mr. Eggleston should make acquaintance with the authoress of Wilfred and the authoress of Washington Life. They would make a very pretty group.

However, we never hear of these people after their sensational charges have been dismissed. They seem to sink immediately into oblivion.

Respectfully yours, ROBERT F. RODEN.

LETTER LIST.

Armand, Hattie
Arden, Edwin
Arthur, Julia
Anderson, W. C.
Anderson, Hattie
A Parlor Match Co.
Aiten, Lottie
Allen, Marion
Archer, H.
Ackland, Phyllis
Brahm, Harry
Black, William
Block, Billy
Blakemore, H. D.
Barry and Fay
Brady, Jas. J.
Bradbury, A. C.
Bijou Opera Co.
Brown, Fred
Berger, Fred
Bardell, Dollie
Bates, Mary
Coleman, Catherine
Castleton, Kate
Cody, Will
Charles, Verner
Collette, Jr., Geo. H.
Cross, F.
Collins, John
Claxton, Lillian
Crompton, Bertha
Craig, Jack
Clayton, Ella
Cooper, Maitland
Cohen, A. H.
Douglass, Lucy
Lockyer, A.
De Vonne, Emma
Dunbar, Bessie
Ellis, Wm.
Ryan, Lena
Kelly, Jennie
Pate, Nellie
"Excelsior"
Emmett, Grace
Evans and Lacy
Farrell, Dan
Frost and Fanshaw
Fawcett, Edgar
Furst, W. W.
Fairbrother, Miss
Fort, Grace
Fisher, Perkins D.
Field, Frances
Gale, Minna K.
Gordon, Campbell
Gilmore, J. H.
Gray, Maude
Gardner, Chas. E.
Gaines, Mary
Gresham, Nat C.
Gordon, W. S.
Gorey, Alice
Gillis, Mrs. Bertha
Green, C. J.
Gunderson, W. P.
Hall, B. W.
Price, Ella
Hutchinson, Mr.
Hascombe, Henry
Harned, Virginia
Harrison, Wm.
Hamilton, Jessie
Hassett, C. W.
Howard, Sydney
Holmes, Clarence N.
Hamblett, D.
Hutchings, H. J.
Hearts and Flowers Co.
Whiting Handicap Co.
Hudson, Mrs. M. E.
Hardy, Harry
Hanlon, Geo.
Hassell, Carl
Holcombe, Marie
Intropidi, Mrs. F.
Jack, Emma
Joseph, J. B.
Jordan, Frank
Jay, May
Kearney, Alice
Keeler, W. F.
Kennedy, Sad
Kennedy, Jennie
Kelly, Lillie L.
Kelly, Nellie
Kelly, Mrs.
Lawrence, Mrs. Emma
Lansing, Nina
Mack, Walter, Robert
Mr. Cube, Mr.
Mantell, R. B.
Morton, Julius
Marsden, Lawrence
Moore, Frank
Mahnken, John
Matthews, Marion
Mayhew, Estelle
McCarthy, Charles
Mayer, Otto F.
McGuinness, Jas.
Morris, Dupont, Eva
Martin, Alice
Mack, W.
Mason, M.
Mayer, Sidney
Mantell, Robt. B.
Monte, J.
Newell, Willard
Newton, J. Ira
Owen, William R.
O'Neill, James
Prescott, Marie
Perler, H. D.
Pearl of Pekin Mgr.
Barnes, Andrew
Rice, Peter
Royston, W.
Rhea,
Reid, Louise
Rice, Chas. E.
Rosa, Patti
Reynolds, Joseph
Rich, Jay P.
Rankin, McKee
Runcan, Lansing
Reginald, George
Russell, Adelaide
Symons and Wahl
Stone, Louise
Streeter, J. E.
Scenic Artist
Seymour, Effie
Stuart, A. H.
Stillmann, Lillian
Sampson, Bessie
Stewart, Jr., J. C.
Scott, John Thompson
Sparks, Jno. G.
Strong, Mrs. F. W.
Sterling, Miss
Searle, Nell
Stanford, Vincent
Scott, Fritz
Sullivan, P.
Thornton, Adelaide
Thompson, Lydia
Thorning, Emma
Thorne, C. E.
Tannehill, Ed
Theodore, Chas.
Thatcher, Geo.
Underwood, A. S.
Vincent, Mattie
Ward, W. R.
Woods, Annie
Way, W. H.
Wainright, Harry
Warren, Jas.
Whitmyre, F. J.
Watchman, Harry
Wilson, Francis
Weber, Joseph
Wemyss, Frank
Wheeler, Will G.
Wainwright, Marie
Wright, Grace
Weston, Fred
Young, Nellie
Zoellner, Max

THE ORIGIN OF BEAU BRUMMELL

The question of the [illegible] as acted by [illegible] to be unknown to the public, and the trouble to buy for [illegible] a copy of Beau Brummell as acted by Richard Jerrold can [illegible].

I do not, for an instant, wish to detract from my friend, Mr. Fitch, the laurels that belong on his young and clever head by right of the delicate fancy and sense of wit and appropriate retort denoted by the dialogue of Beau Brummell as acted by Richard Mansfield.

Mr. Fitch [illegible] deserves [illegible] me. I can [illegible] to point out that to neither William Winter nor to Richard Mansfield nor to Clyde Fitch is due the credit for the nucleus of Beau Brummell.

Blanchard Jerrold's play of that name was first performed at the Royal Lyceum Theatre, London, in April, 1859, and contains the following characters similar in relative positions to characters in the Beau Brummell now to be seen at the Garden Theatre

Jerrold's.	*Fitch's.*
Beau Brummell	Beau Brummell
His valet	His valet
Mr. Fotherby	Mr. Courtney
Lord Ballarat	Richard Brinsley Sheridan
The Prince of Wales who does not appear on the scene	The Prince of Wales
Sir Harry Gill	Lord Manly
Mr. Davis, a city merchant	Mr. Vincent, a city merchant
Copy	Abrahams
A French landlord	A French landlord
Gendarmes	Bailiffs
Helen Davis, daughter of the city merchant	Mariana Vincent, daughter of the city merchant
A nurse	A nurse

In both plays, Brummell is shown to be a man of consummate egoism, who believes that from petty actions can be inducted the gentleman; who is particular to the verge of mania as to his appearance, and who, as Jerrold says, takes for his motto the maxim that the severest mortification a gentleman can incur is to attract observation in the streets—meaning that a gentleman's dress, no matter how exquisite and costly, should never be other than harmonious, and consequently not glaring.

In both plays, the fop draws his chair before the mirror, uses snuff, tweezers, and prepares elaborately to dress, reads perfumed *billet-doux*, and makes satirical remarks concerning peculiarities of the writers—as, in Jerrold's play, "strange girl this—the only thing I know against her is that she takes soup twice," and, in Fitch's play, the remark that the scent on an envelope is vulgar. In both plays the fop has been "cut" by the prince, and takes it with an outwardly cool air, but with an inward pain both acute and pervading.

In both plays the beau is first seen in splendor and glory; he is salaamed to by the first men and women of the Georgian epoch; he is the quintessence of society, and he fills his place with an *aplomb* that verges on audacity.

In both plays Brummell is, at last, seen in groveling poverty; a creature who lives in memory believing it to be the present, who is browbeaten by the inhabitants and who chats with the hallucination of Lord Ballarat—or Sheridan—as the play may be.

In both plays publishers are eager to publish Brummell's correspondence with celebrities, but are refused by the Beau, who admits that he has the letters—scandalous ones, too, but which the writers shall always say were addressed to a man of honor.

In both plays a comic scene between the Beau and an embarrassed vulgarian visitor occurs in which the procrastination of the visitor and the annoyance of the Beau are cleverly contrasted—Brummell finally resigning himself to the time and pleasure of the visitor.

In both plays, Brummell's first exit is with the young man in love with Helen—Brummell remarking that he will show the youth how deep an interest he takes in his welfare by permitting him to walk upon his arm along the street.

In both plays the heroine's father wishes her to marry a fellow who can support her, while she wishes to marry a fellow who can't. Well, the young fellow who can't is the more interesting of the two, and Brummell says that he must ask the girl's father to dinner—it's a bore, but it will put the father, who is the rich city merchant, under a heavy obligation to Brummell.

In both plays are shown Brummell's reception-room richly furnished, and his squalid lodgings at Caen.

The valets in the two are counterparts: each is a man of imperturbable temper, possessed of a keen eye for the merits and defects of the times, each is a grotesque fellow replete with worldly sayings but faithful to his master and to his master's whims.

In both plays Brummell's abnormal esthetic sense is irritated by others' impetuosity and errors of dress.

In both plays Brummell says that he will endeavor to persuade the city merchant to give his daughter's hand to her true love.

In both plays the city merchant's daughter eventually marries and lives happily with the man of her choice, and the couple become the guardian angels of Brummell.

In both plays, in Brummell's dotage and poverty, the "business" of giving up his beloved snuff-box is introduced.

In both plays Brummell, the wreck, has his life made miserable by the inhabitants of Caen.

Differences may be pointed out, but they do not alter the resemblances I have mentioned.

It may be argued that Captain Jesse's life of Brummell is the fountain head of everything written about the famous person, and I have known those that have been so foolish as to say that the Beau Brummell which has been pleasing this town was derived from Bulwer's "Pelham."

Yet it must be admitted that he who runs the gamut of the English acted drama will find it a task to find two plays that have a greater right than Blanchard Jerrold's and Clyde Fitch's to be called twins.

The difference, in the main, lies in the massing. FREDERIC EDWARD MCKAY.

ROSE COGHLAN AS A CAVALRYMAN

A representative of THE MIRROR found Rose Coghlan looking at the models of the scenery for Dorothy's Dilemma. The scenic artist is F. Kettler, an Englishman, who, to judge by his models, is artistic.

"There," said Miss Coghlan, pointing to the miniature scene, "is a summer house from which I emerge. Then I jump astride my horse—I personate a dashing young officer, you know; ride across the stage, appear again at the back of the stage and ride across once more."

"You are becoming accustomed to ride a horse man-fashion?" asked the MIRROR man.

"Yes, indeed. I am losing my nervousness by degrees. I am a good horsewoman—but, oh, it's such a different thing to be a good horseman!" exclaimed the actress, in a burst of enthusiasm.

"There I am!" said Miss Coghlan, pointing to a lithograph of a handsome cavalry officer in scarlet coat, waving a sword, and proud of a nut-brown moustache. "I fear I shall not be as dashing as he is, but I am going to try my best."

"You have given up your contemplated trip to England, it is said."

"I found that, as rehearsals of Dorothy's Dilemma will begin by August, I cannot find time to cross the ocean. But I shall slip away to the Catskills for a brief rest."

"Is your company complete?"

"Yes. Mr. Sullivan will be seen as a young officer in the Royal Inniskillen Dragoon Guards; William Redmond will play the part of the Earl of Dumbarton; Thomas Whiffen will be an old member of Parliament, and will be 'made up' to look like Parnell; and Helen Russell will be the old member of Parliament's wife."

Dorothy's Dilemma is to open the Park Theatre on Aug. 24.

DE MILLE'S LOST PARADISE.

Henry C. DeMille had just returned from his farm at Echo Lake, N. Y., when a MIRROR reporter chanced upon him. The playwright clutched some papers, neatly covered with shining black cloth, that looked suspiciously like the manuscript of a play.

"A new play?" hinted the scribe.

"That's the MS. of The Lost Paradise. I have just finished work on it and Charles Frohman has just accepted it. I will leave on Wednesday of this week to join Mr. Frohman's company at Denver, where The Lost Paradise will be put at once into rehearsal. I shall remain with the company until after the production of the play at the Columbia Theatre, Chicago, in August."

"Where are the scenes laid?"

"In Boston. I shall visit that city, by-the-way, before I go West, in order to settle some of the details of the scenery. The Chicago production will in every way be the same as the first production to be given in New York. In The Lost Paradise I have retained from the German piece Paradise Lost one situation in the second act. The rest is original with me. The main body of my play, though suggested by that situation from the German, is also original with me. What was the best situation in the German play is but an incident in my play."

WHERE OUR PLAYWRIGHTS ARE.

The American playwrights are pretty well scattered at present. Bronson Howard left on Monday for a tour o' the principal watering places. David Belasco is in town hard at work on his adaptation of Miss Helyett. Augustus Thomas is summering near Bath, on the Maine coast. Sydney Rosenfeld is at Yonkers. Clyde Fitch is still in London. Edward M. Alfriend is now in the city, but is packing up his grip for a trip North. Edward Harrigan is cool at Schroon Lake, and Henry Guy Carleton was last heard from in Boston.

WHY IT FELL THROUGH.

Henry Belmer's season of American productions at the Windsor Theatre did not materialize last month, although when the first postponement was announced the projector stated that it would assuredly be carried out.

Mr. Belmer went so far as to announce The Bull Fighter, a play by Marie Madison from the Spanish, as his first venture, and he set forth a vague but glittering array of the wonderful Castilian features he had secured.

Frank Murtha, manager of the Windsor, informed a MIRROR reporter the other day that the scheme fell through because Mr. Belmer was unable to show the color of his money. Mr. Murtha did not wish to court disaster and so he refused to give the use of his theatre except for cash in advance. Mr. Belmer could not comply with these terms.

OUR STOCK COMPANIES OUT WEST

All of the New York stock companies, with the exception of Augustin Daly's company, are at present playing in the West.

Daniel Frohman's company—so it is announced by his New York representative—has met with such a success in The Charity Ball at the Baldwin Theatre, San Francisco, that the arrangement by which the programme was to have been changed each week will be abandoned. The first week's business—according to Daniel Frohman's representative in this city—is the largest the theatre has ever reached with a New York stock company.

Charles Frohman informs THE MIRROR that his company has been very prosperous on the Pacific coast, and that it started for Denver on Monday. This organization has been playing continually since its departure from Proctor's Twenty-third Street Theatre in April.

A. M. Palmer's company which left this city on Thursday for its tour under the direction of Al. Hayman, opened its season on Monday night at the Tabor Grand Opera House, Denver, in Alabama.

MISS MATHEWS LOSES HER CASE.

Fanne Aymar Mathews has met with defeat in her suit against Daniel Frohman, Henry C. De Mille and David Belasco to recover $50,000 on her claim that The Wife was plagiarized from Washington Life.

The action was tried over a year ago, and occupied several days in the trial. It was awaited with a great deal of interest by the profession, not only in view of the prominence of the parties concerned, but because it was one of the few cases of its character tried in this State. It is usual when a play is claimed to have been plagiarized for the injured party to enjoin the production of the play. Miss Mathews' action, however, was one to recover all the profits made from The Wife, without interfering with its production.

The trial was made very interesting by Messrs. Belasco and De Mille, showing in their evidence how they wrote the play and where they got the different incidents and scenes. Among other witnesses the city editor of the New York *Tribune*, Arthur F. Bowers, was examined to show that conversations were held with him by the defendants in reference to congressional proceedings at Washington, in order to rebut the claim that this idea was obtained from the plaintiff's play.

Judge Beach says that the only similarity he finds in the two plays is in the leading feature of a husband aiding and supporting his wife when the latter is made a victim of the destructive and cowardly weapon of scandalous social gossip, and in the selection of Washington as the place, and a general resemblance in the portrayal of the passions of love and revenge.

"But," he says, "this field of intellectual effort or thought is open to all authors alike, and furnishes the general fountain whence flows the current of dramatic and novel literature. The language is manifestly different, so I think are the plots and situations. Whenever, in the plot, some resemblance may be found, the relations of the characters are reversed, and the situations are not alike. Dramatic plot in latter days is usually drawn from the same general lines of thought; and all plays depicting the vicissitudes of social life show similitude in design."

John D. Townsend represented the plaintiff, and ex-Judge A. J. Dittenhoefer and I. M. Dittenhoefer appeared for the defendants.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, near Broadway.*,*

REFLECTIONS.

PERCY KINGSBERY has signed with Primrose and West for 8 Bells.

THE PEARL OF PEKIN will be toured next season by C. E. Callahan and Ed. A. Stevens, with new scenery and costumes.

J. H. GRAY, manager of Gray's Cleopatra company, writes: "Please continue my subscription to THE MIRROR. As long as it is in existence you will always find me on your list."

SEVERAL lawyers are mailing their cards to the profession, bearing the legend "Domestic and foreign copyright law." They imagine that the new statute will make business in their line.

CHRISTMAS BELLS, a comedy-drama by the persevering John A. Stevens will be produced in September by J. D. Levy.

THE erroneous report that Lawrence Hanley was playing in a pirated version of Francesca da Rimini originated in Jerome Eddy's circular.

A PIRATE gang known as Russell's Dramatic company, is committing depredations in Nevada. It appeared for a week recently at Piper's Opera House, Virginia, Neb., in Lynwood, The Octoroon, Planter's Wife, My Geraldine and other stolen plays.

LESLIE ALLEN, who is a member of Baer's stock company at Sioux Falls, Dak., writes that the weather is delightful in that locality. "I have no trouble in getting THE MIRROR here. It is the king of dramatic journals," he adds.

THE company engaged to support Will E. Burton in Tom Sawyer includes James Larkin, Frank Weed, C. A. Coon, Charles Dunn, George Bond, Herman Willard, W. G. Frederick, Kittie Beck, Sidna Norvelle, Mayne Willard, Lena Lake and May Selbie. J. B. Joseph is business manager, and Professor Lotta, musical director. A season of thirty-nine weeks has been booked.

EDWIN F. HARRIS, a son of William Harris of Rhea's company, will be a member of Smith and Hughes' Lady Audley's Secret company. Franklin Andes has been engaged as musical director with this organization.

ONE day last week an attempt was made to kidnap Baby Lowell Molyneaux, the youngest member of Baer's stock company at Sioux Falls, Dak. A stranger induced the child to leave the hotel, promising to give him a dime if he could walk fast. He was missed by his nurse who followed and called for help. The man relinquished the child and made off. It is supposed that he intended to secrete the little actor and hold him for a reward.

WILLIS E. ACKERS has booked forty-two weeks for The Inside Track. The season will begin on Aug. 31. The people engaged are F. O. Ireson, Andrew Waldron, J. F. Bolger, H. F. Dawson, Earl De Laro, F. B. Wood, Marie Delano, Jennie Calef and Irene Allen. Walter Lotfus will be the agent, W. E. Prentice the treasurer, and O. Rawley the business manager.

THE question, Who will play the part of President Lincoln in Rankin and Gordon's sensational drama, Lincoln, is settled. Elmer Grandin, who looks like Lincoln, and who has been on the stage almost the seventh part of a century—get out your pencils—will impersonate the title-role. The drama is in five acts. The first ends with the signing of the emancipation of the slaves, the second with the conspiracy of Booth to abduct the President, the third with the failure of the plot, the fourth with the assassination of Lincoln, and the fifth with Booth's death in the blazing barn. Prominent statesmen will be portrayed in the play.

KATHERINE HERNE is to make a tour next season in her husband's play, Margaret Fleming. The season will open in Chickering Hall, in Boston, where an eight weeks' engagement will be played. A trip through the New England towns will follow. Mr. Herne says that he is negotiating for a New York production.

THE Dittmar Brothers, proprietors of The Pay Train, sent up three balloons on the Fourth from Jersey City. In each was placed an order entitling the holder to two seats for the initial performance of their play at Jacobs' Hoboken Theatre, on Aug. 27. They have heard from each of the aërial messengers. One landed on a roof in Tenth Avenue, this city; another descended in Jersey City, and a third reached Haverstraw.

PAULINE DAVIDSON has been engaged for the heavy part in The Black Masque, which is to be produced at the Union Square Theatre.

RACHEL MACAULEY'S comedy, Clarissa, or Woman's Wit, will be produced the coming season by Lizzie Evans, who will also play Tennessee, a new Southern drama by McKee Rankin and Archibald Gordon. Miss Evans will have a strong support, among her company being Gustavus Levick, Clarence Handysides, Walter Eytinge, C. Edward Brandt, Anita J. Wolter and Annie Macauley. Miss Wolter is a well-known German actress, who is ambitious to shine on the English speaking stage.

FOREIGN.

AMSTERDAM.

JULY 1.—We have been having a taste of the contemporary Russian dramatic literature, and this taste has proved to be quite to the fancy of the Amsterdam public, although to say the truth, the success of the play was as much due, and in my opinion, still more due to the excellent interpretation given to it by the Royal Dramatic company than to the intrinsic merit of the play itself.

De Strijken van het Noodlot (The Snares of Fate), by Nicolaas Potjechin, is a society drama of the Fedora *genre*; not, of course, that it resembles Sardou's work in plot, but the general tone of both plays has something in common, while the heroine in the passionate, impulsive phases of her character, bears an unmistakable resemblance to Fedora. At least such was my impression.

The plot turns on the love of Countess Ljubow Kramolin, a young widow, for Tschaganow (fortunately my duty as a correspondent only obliges me to write these Russian names and not to pronounce them), who is faithless to her, and has bestowed his heart on Werra Sapoliew, to whom he is about to be married, of course unknown to Ljubow. She, however, does not remain in ignorance of it, for Sletischew, who is in love with her and wishes to supplant Tschaganow in her affections, opens her eyes to the true state of matters.

This Sletischew is the evil spirit of the play, and through his machinations the complications and final catastrophe are brought about. At his suggestion, Tschaganow, before breaking off his *liaison* with Ljubow, obtains from her a bond, according to which she agrees to his paying back the sums of money he had received from her, and which she had always insisted on his considering as presents and not as loans. Naturally this bond, which seems to Tschaganow a palliation for his desertion, soothing the qualms of his conscience and satisfying his honor, becomes an instrument in the hands of Sletischew, who works upon the jealous Ljubow after she hears of her lover's subsequent marriage, so that to revenge herself she exacts immediate payment of her bond. Tschaganow being unable to comply, is imprisoned for debt, and a plot is laid to dishonor his young and devoted wife. This, of course, does not succeed. He is set free, but is about to be delivered once more to justice when Ljubow, in a sudden revulsion of feeling, determines to mar the happiness of Tschaganow no longer. The bond is paid, and she takes poison, the play closing with her death scene.

This is but a brief synopsis of the plot, with the most salient features, there being naturally details and incidents that complicate and give variation to the action. The dialogue is easy, the situations are often effective, and the climax of the third act a strong one, particularly when it is *enlevé*, as it was done by Mrs. Frenkel.

There is a comedy element in the first act in the person of a merry gossip-loving young actress, done with much *verve* and animation by Miss Lorjé, whilst in the second act the aunt of Werra Sapoliew furnishes sufficient fund of amusement. The character is that of an ultra aristocratic dame who is proud of her noble birth, is taken up with everything that is Parisian, and that according to her views, partakes of *bon ton*, and turns up her nose most decidedly at anything in the least plebeian. She is, of course, of the *ancien régime*, and is in constant verbal strife with her niece, whom she styles a *nouvelliste*, a modification for *nihiliste*. Mrs. De Vries was more than excellent, the part fits her like a glove, and she fully deserved the recall after her scene where she undertakes to set her brother's house aright, as she calls it and to cure her niece of her foolish whims.

Werra is not, as her aunt says, a *nihiliste*, but the author has wished to depict in her a young girl imbued with the modern ideas of independence and self-reliance that are gradually gaining ground in Russia as well as in other lands. With all her self-reliance, however, she remains essentially womanly, and excepting a short scene with her father, in which this independent spirit carries her a little too far, she is a most sympathetic figure. Mrs. Holtrop was very winning and acted with much feeling and attention to by-play. I repeat what I have already said formerly, that this young artiste is an acquisition, and is of great promise for the emotional line.

And now, last, but not least, of the ladies in the cast, comes Mrs. Frenkel. Her impersonation of the passionate Ljubow, whose love is, indeed, her life, merits to be ranked with her Fedora, Tosca, and other heroines of the modern repertoire. The close of the third act where she is completely convinced that her lover has abandoned her, and where she upbraids him, was a perfect whirlwind of passion, and carried her audience to the highest pitch of enthusiasm, so that she was recalled thrice in mid-scene. She looked unusually handsome and fascinating in her ball dress of that act.

The close of the play was a remarkable piece of acting. Ljubow is in her boudoir and seeks to drown the thought of Tschaganow in repeated draughts of champagne, but all in vain. The scene demands an actress of the utmost skill; the by-play, the different changes that sway her mobile nature must be portrayed with a complete mastery of the dramatic art, otherwise the scene becomes either tedious or repulsive, and this mastery was displayed by Mrs. Frenkel in the highest degree.

Mr. Clous gave a most painstaking performance of the very unthankful part of Tschaganow. His character is the weak spot in the drama, for it seems too bad that such an undecided hero should turn the heads and captivate the hearts of two such really strong characters as Ljubow and Werra. Mr. Tourniarie as Sletischew acted with much discrimination and ease, while a good word is due to Mr. Smith, a new addition to the Royal company, as a dandy lieutenant.

The Dutch version of Potjechin's play was done by Mr. Holtrop, a member of the Royal company, from the German translation. I cannot say, therefore, whether the original is exactly followed, but can only testify that the version is clothed in good, flowing language.

A revival of Friend Fritz is underlined for speedy production, the occasion being the first appearance of Louis Bouwmeester since his recent indisposition.

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The annual examination and graduating exercises of the Conservatory of Music took place on June 17, in the presence of a large and fashionable audience. I have spoken before at length of the workings of the Conservatory, and mentioned that it was under the management of the Society for the Advancement of Music, that is established throughout the Netherlands.

The Conservatory has for director that fine musician and noted violinist, Franz Coenen, whose name is familiar in America, under whose able and experienced guidance this institution flourishes and progresses daily. The exercises were very interesting, and did honor to the picked corps of teachers, all of whom are musicians of name in the country.

The programme consisted of numbers for the voice, solo and *ensemble* singing and instrumental music, viz.: piano, violin and violoncello. The pupils, as a whole, did very well, and gave evidence of earnest study and ambition. Miss Vas Nunes in the first part of the concerto of Grieg (A Minor) showed that she possesses enviable *technique* and powerful execution. The honors of the vocal numbers were divided between Miss Spoor and Miss Lutkemann. Both these young ladies have remarkably clear, sweet voices, which, under the instruction of Mr. Messchaert, have acquired great range and flexibility; they are both *chanteuses légères* in the most exact meaning of that expression, and if a prophecy can be pronounced now, they will be bright ornaments for the operatic or concert stage. Miss Spoor sang the recitative and cavatina of Lucia and Miss Lutkemann the aria from Traviata, and it was certainly a treat to hear such fresh, pure and melodious voices and easy vocalization.

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An old favorite of the repertoire of every comic opera company is now on the boards of the Frascati Theatre, and is proving a very good card. The operetta in question is Offenbach's Princess of Trebizonde, and Managers Prot have put it on with the same careful attention to mounting, setting and costuming, and the same judicious selection in the casting of the members of their company, that invariably distinguish the many and successful runs at their comfortable little theatre.

The Princess van Trebizonde is such a familiar acquaintance with all theatregoers that any commentary or detailed observation as to the score and libretto would be more than superfluous. Suffice it to say that while it is not one of the most *risqué* of the Offenbachian series, it is certainly one of the most boisterous, and where the fun waxes wilder and louder, the music is lively and catching, but it is far from equal to The Grand Duchess, Perichole, Orpheus and other children of opera bouffe.

However, be that as it may, there is "go" enough in the operetta, and when it is played and staged in the corresponding spirit, it cannot fail to draw good houses. Mrs. Buderman was Prince Raphael, and a charming young prince she was, to be sure. Her numbers were sung with much archness, and her acting was, as usual, characterized by grace and naturalness. The song of the doll was encored, as also the duet with Zanetta. In the latter Mrs. Buderman was well seconded by Miss Verhoeven, who looked very pretty, and showed that she is making marked improvement in her profession. Mrs. Toons was a suitable Regina, whilst Mrs. Van Westerhaven as the fat lady of the troupe of mountebanks, Paola, was the hit of the production. Not alone in her make-up and costume, but in her acting she was exceptionally clever, and again proved her to be a comedienne in the genuine sense of the word. I have never seen so much made of this part, and without its being overdrawn. A. J. G.

FOREIGN ECHOES.

Florence Marriett has obtained a divorce from Charles Danby, Gaiety comedian.

Jean de Paris, an old time opera, has been revived with moderate success in Dresden.

The first performance of Percini's Manon Lescaut will be given in the King's Theatre at Turin.

Le Rove, a lyrical play based on one of Zola's stories, was a failure at the Opéra-Comique, Paris.

Bessie Hatton will not return to America next season. She will seek an English engagement instead.

Tom Robertson was engaged to stage manage his father's comedy of School for the London Garrick.

Olga Brandon has left the London Adelphi, and another American—Elizabeth Robins—takes her place next Autumn.

There is a vague rumor abroad that Henry Arthur Jones thinks of going into management, producing his own plays.

The twenty-fifth anniversary of the composition of Strauss' "The Blue Danube" was celebrated not long ago in Vienna.

On dit that Beerbohm Tree meditates appearing as Aristophanes in a new play whose hero is that caustic Athenian.

Meilhac's audacious play of Margot, as given by the French actors in London, shocked the British sense of propriety.

The music hall business prospers exceedingly in London. The Pavilion has just declared an annual dividend of 12 per cent.

Jennie O'Neill Potter is referred to as "the queen of American dialect readers," and Marshall P. Wilder as "the American anecdotist" in London.

In Peru, a new and beautiful theatre has been opened. Un Ballo in Maschera and the Excelsior ballet were the inaugural attractions.

Henry Pettitt's new military drama will open the next season at the Drury Lane. In it will be shown a realistic picture of the eve of Waterloo.

E. S. Willard is said to have designs on Hamlet and Lear. Beerbohm Tree is going to try his melancholy prince on the English provincial dog.

Massenet is reported to have signed a contract to write an opera on the subject of Amy Robsart. Muzzúcati, the Italian poet, will furnish the libretto.

Flo Bilton proudly announces herself on the London music hall bills as "sister to the Countess Clancarty. The British aristocracy is catching it on all sides.

Charles Warner has repeated his old success as Coupeau in the revival of Drink at Drury Lane. His d. t's. are reported to be as scarifying as of yore.

The shutters are up at many of the London theatres. The season was not successful and that is probably why such a crowd of managers joined the early-closing movement.

The leading London authors and managers have joined forces with Samuel French in his righteous crusade against piratical representations by amateur dramatic associations.

In the burlesque Joan of Arc that has been amusing London, Arthur Robert and Mr. Marius represented the memorable features of the Gordon-Cumming trial in dumb show.

Les Heritiers Guichard, a vaudeville by Gaston Marot, brought out at the Paris Variétés, is said to be wildly funny. The complications are ingenious and skilfully managed.

Le Devin du Village, the opera which cost Jean Jacques Rousseau many heartburnings during his career in Paris, has just been revived at the Trianus, where it failed to stimulate the slightest popular interest.

Grace Hawthorne was examined in bankruptcy proceedings in London the other day. She testified that she made no profit at the Princess' Theatre; that she owed $80,000 in borrowed money, and that she had no assets. The fair Grace, in spite of these admissions, declared that she had little knowledge of theatrical business. Probably her creditors have it, instead.

A description of the principal theatre in Tokio is given by Mrs. Seidman in her new book. She says that Japanese theatres use the revolving stage, which has been their original and unique possession for two centuries. A section of the stage flooring, twenty or thirty feet in diameter, revolves like a railway turn-table, on lignum-vitæ wheels, moved by coolies below stairs, who put their shoulders to projecting bars, as with the silk-press. The wings come to the edge of this circle, and at a signal a whole house whirls around and shows its other rooms or its garden. Sometimes the coolies turn too quickly and the actors are rolled out of sight gesticulating and shouting. The scenery is painted on wings that draw aside, or on flies hoisted overhead.

Pinero's The Profligate has been adapted for the German stage under the title of Falsche Heilige. Its production in Dresden was so successful that it has been secured for the opening bill at one of the principal Berlin theatres next season.

Mrs. Patrick Campbell—there's a plain, every-day, matter-of-fact Milesian name for you!—played Rosalind recently at a Shaftesbury matinee, and several of the London critics credited the lady with a remarkably inteligent performance.

A member of the London County Council charged that a marionette show was immoral. He could not substantiate the allegation and when the manager brought a counter-suit for damages the guardian of propriety was mulcted in the sum of £250.

It is said that the London *Times* has decided in future to buy the seats used by its dramatic critics. The reason given for this reversion to its former custom is a late quarrel between a manager and "The Thunderer." Mr. Bennett has spasmodically prescribed and rescinded the same rule in the *Herald* office.

The city government of Naples has decided to withdraw the subsidy from the famous San Carlo. The Neapolitans think they cannot afford the luxury any longer. Therein they are of the same opinion as the sad-eyed stockholders of our Metropolitan, who now want to convert that temple of harmony into a prosaic but dividend-paying hotel.

George R. Sims (Dagonet) has taken the trouble to trace the origin of a joke used by the Two Macs in their music-hall act to one Poggio, an Italian writer who flourished in the fourteenth century. Mr. Sims would have to go back more than five hundred years to get to the beginning of any number of musical quips still flourishing in this country.

As a stop-gap, following the failure of A Night's Frolic, Wilhe Edouin has revived Katti at the Strand while preparing a new piece. Edouin and his lively helpmate Alice Atherton have met with many hard knocks since they launched on the troubled seas of London management, but they have pluckily persevered and won the esteem and good wishes of everybody.

An English exchange says "There is no truth in the report that Madame Patti is to go to America in company with the De Reszkés, but Madame Albani will be one of Mr. Abbey's crowd. The fact is, Mr. Abbey and partner are paying the De Reszkés such exorbitant salaries that Madame Patti became positively prohibitive; so they have engaged Mrs. Gye, who will be their prima donna, and who will absorb fewer dollars than the Craig-y-Nos star. Madame Albani has not always been triumphant in the States, but she did better on the occasion of her latest visit."

Parisians are sensitive, when a good-sized tree "ad." is to be had thereby. In Paul Ferrier's new play, L'Article 231, that is now engaging the attention of the Comédie-Française, there was originally a character called Bertinot. That happens to be the patronymic of two lawyers, and they united in addressing a request to the author to change the name to something else. The courteous Ferrier, with Director Claretie's consent, complied, and Bertinot now figures as Vertineau. The Parisians would be surprised to see the cool indifference with which our staid old Knickerbocker families regard the frequent use of their names in local "sassiety" plays.

The actresses of Paris are stealing the thunder of their American sisters. Witness this extract from a French newspaper: "Owing to the fatigue experienced by Mlle. Rousseil on account of repeated rehearsals, she was suddenly attacked with congestion early on Thursday evening, when a performance was to have been given for her benefit at the Théâtre de l'Ambigu. Dr. Leven was soon in attendance on the artiste, and declared that her indisposition was only of a passing description, and that she would in all probability be able to perform in L'Idole on Tuesday next, to which date the lady's benefit has been deferred." In all probability the sale of tickets did not justify a continuance of the lady's unusual good health.

The censorship has been abolished in Paris for three years, on the experimental conditions referred to editorially by THE MIRROR last week. Speaking of this progressive move, *Vanity Fair* observes: "It is not at all likely that, after tasting the sweets of freedom for three years, the playgoers of Paris will, at the termination of that period, for an instant submit to another imposition of arbitrary dictation in matters of dramatic art. Unquestionably the French Censor has gone for ever. Unquestionably the censorship will have to go in England also. This is just as certain as that free trade in dramatic art will extend the right to perform stage plays in music halls. The two reforms are to a certain extent inseparable. So soon as they are effected all the bother about the regulation of theatres and music halls will disappear."

IN OTHER CITIES.

BOSTON.

Boston theatre-goers are fast realizing what a bright comedy they have in Niobe at the Museum, and although its success has been phenomenal ever since the opening night, it remained for the week of [illegible] the fourth of the engagement, to be the banner week. It is a fine way that the popularity of the piece is shown better than by the fact that people attend the play again and again. One leading business man has already seen the comedy six times, and it is no infrequent sight to see men go to the box office at the conclusion of a matinee to purchase tickets for the evening's performance following. A great deal of the credit of the entertainment is due to Ben Teal's stage management. Another stage manager would miss many of the telling points of the piece, but they are all caught and emphasized under his careful direction. A proof of the importance of his management has recently been shown. When Niobe was presented in England it did not make the success that it has here, owing to the manner in which it was put upon the stage. Now a request has been sent from London asking for a manuscript of the play giving Mr. Teal's stage directions in order that the piece may be presented in England precisely as given in this country.

Although there was little fault to be found with the opening performance of the Oriental spectacle The Last Days of Pompeii at the Huntington Avenue Amphitheatre, the exhibition has gained greatly in smoothness since that night. The large force of supernumeraries have become accustomed to their duties and the different dances are now given with great precision. The athletic specialties are clever and form an attractive part of the evening's entertainment. Skilful mechanism makes the destruction of the city a striking scene and the display of fireworks which brings the entertainment to a close has never been equaled in this city.

Gaiola Gaiola is the bill at the Bijou for the present week, cast as below: Gaiola Gaiola, Ethel Vincent; Paquita, May Greville; Pedro, Grace Vaughn; Aurora, Hattie Arnold; Pirate Chief, Frank W. Woolley; Marasquin, Joseph W. Smith, and Bolero, Milton Aborn. The different operas are staged very carefully under the direction of Milton Aborn and the large audiences which are the rule have nothing but praise for the careful performances.

Austin and Haynes made a wise move in substituting a specialty performance at the Palace during the hot months. The weekly bills present a great many clever performers, and the large audiences are greatly pleased with the entertainment. Charles Burnham's comedietta for the present week is entitled Forbidden Fruit, and Sam Lucas is one of the specialty performers.

A Dark Night, or, in the Trenches, is the bill at the Grand Museum week of 11-16. H. Percy Meldon plays Paul Clayton and Ethel Tucker Nadine, supported by Lothrop's Boston stock co.

Ben Teal made a flying trip to New York 8, remaining in that city only one day and accomplished an enormous amount of work in that time. He succeeded in practically completing the organization of the second Niobe co., which is to start upon the road Sept. 21, and is completing with Charles Abbott the arrangements for the opening of the co. now at the Museum at the Bijou in August.

It has been a matter of much regret that the popular promenade concerts at Music Hall could not have been continued longer, but, as stated at the outset, the season was for six weeks only, and consequently the last concert was given 11. Manager Ellis' wise selection of conductors had its result, and the hall has been crowded every night of the season but two, which were intolerably warm. Several of the leading members of the orchestra have left the city to fill engagements at the leading watering places. Meantime some repairs are to be made to Music Hall, and a new floor will be added before the opening of the Fall season.

Sigmund B. Alexander, the author of Judith, the new play which Mlle. Rhea is to make a prominent feature of her repertoire next season, is collaborating with Prof. Emil Blum upon a new book to be published in the Fall. They are passing the Summer at Hull.

W. H. Emery has received a cablegram announcing the safe arrival of R. M. Field and wife in London 8. After being entertained by Mr. and Mrs. Kendal, Mr. Pinero, Jerome K. Jerome and others, they will go to Brighton to witness the production of Seymour Hicks' new play, and will sail for home on the *Majestic* 28, after Mr. Field has placed Henry Guy Carleton's new plays in England. He is negotiating for the American rights of A Sailor's Knot, the new Drury Lane play which has been written by Henry Pettitt for Charles Warner and which is to be produced Aug. 3.

George Batchellor, the treasurer of the Gaiety Opera House at Providence, has taken a cottage at Atlantic City, where he is to spend the remainder of the Summer with his bride. P. F. Connell, manager of the same house, is spending his vacation at Mount Clemens, Mich.

It is now said that John Stetson will have no cos. whatever on the road next season. This would seem to imply that the rumor that he was to manage a tour of Marion Manola and John B. Mason in The Tar and the Tartar is without foundation. It would also seem to indicate that The Hornet's Nest had been laid aside for an indefinite length of time.

George Howard has been engaged to play the part of Dunn in Niobe, and began rehearsals with the co. this week. Isabelle Coe will report for rehearsals Aug. 5, and will succeed Beatrice Lieb during the last week of the engagement at the Museum. Arthur Falkland Buchanan will be another accession to the Niobe co. before the conclusion of its Boston season, playing the part now played by Mr. Brown. W. F. Melville, who is now playing Silex at the Museum, will be the Dunn of the road co., and Alice Pixley, a sister of Annie Pixley, will play a small part with the same co.

E. F. Albee, manager of the Bijou, Philadelphia, has been in the city for several days consulting with Manager B. F. Keith in regard to the bookings for his Providence theatre for the coming season.

Dockstader's new minstrels will open their season in this city.

Junius Brutus Booth, the popular young actor of the Museum stock co., and Sidney Booth, are spending the Summer with their mother, Agnes Booth-Schoeffel, at the Masconomo House, Manchester-by-the-Sea.

W. H. Day is to make the designs for the scenery for Ye Earne Trouble, which is to open the Fall season at the Museum.

The striking oil paintings of Thatchabara and Ome, the Japanese fantasists, which are in the lobby of the Bijou this week, have been the subject of much commendation. They are the work of a Japanese painter and magician, Yamasaki, who is to be at the Bijou 20-25. Ome is Yamasaki's sister.

Charles Leve, musical director of the Grand Opera House, will pass the Summer at Owasco Lake, near Auburn, N. Y. Captain Pond, of the same house, will pass his vacation at Houlton, Me.

Lawrence McCarthy and Charles Harris, of the Boston, are in Chicago in connection with the season of The Soudan. Mr. McCarthy is stage manager of the production.

James P. Herne is to return to Boston early in the Fall and he will play a season of eight weeks at Chickering Hall Oct. 4. He will first produce his radical drama Margaret Fleming, which made so great a hit when given at that hall for three weeks in May. This play will, of course, be revived at the opening of the season and may be run for the entire length of time but it is understood that Mr. Herne intends producing Drifting Apart and Sea Acres, two pieces that are already popular works in this city and whose revival would be attended with great interest.

John Stetson has been going to real estate quite extensively recently. He has been building a large block upon Boylston Street in one of the most desirable business locations in the city, and work will soon be begun upon a block of six magnificent houses upon Commonwealth Avenue, the street of the finest residences in the city. The one at the corner of Charlesgate west will be a perfect palace, and is designed to be Mr. Stetson's own residence. The plans which have just been completed are elaborate in the extreme, and there is no question but that Mr. Stetson will have the finest residence in the city when this is completed, which will be, according to present plans, by the first of October.

There are [illegible] work on the new Columbia night and day, and more will probably be put on to get the structure completed by Sept. 15. The work is already far advanced, all the walls are up but the one facing the street, and that will be completed within a week. The iron floor of the parquette is being constructed. White brick and terra cotta have been used with good effect in the outside decorations, and inside tinted scroll work will appear extensively. There will be two balconies in the auditorium, which is calculated to seat 2,100 persons. The plans provide for large dressing-rooms, and there will be ample accommodations for all the mechanical departments.

Although the promoters of the Free Theatre have made no announcements of their progress, they have been very successful in arousing interest in their project. Additions are being made to their number daily, and there is now a large list of supporters who are in favor of the movement. As the majority of them are away from the city for their Summer vacation, a permanent organization will not be made until Fall, when officers will be elected and the plans, which are being matured for the erection of their theatre, will be made public.

CINCINNATI.

The mid-summer dullness, so far as things theatrical are concerned, is prevailing in Cincinnati and were it not for the semi-weekly concerts at the Zoo and the attractions afforded by an occasional trip to either Coney Island or Silver Grove, the average Cincinnatian would find life scarce worth the living during July and August.

William Fennessy, last season in advance of the Emma Juch Opera co., is at present summering on his brother James' farm, six miles south of Covington, Ky. Mr. Fennessy, who manages to put in several hours daily in the city in proximity to Henck's, informs me that he has about concluded arrangements with the management of the U and I comb. to do the advance work for that co. during the coming season.

Cleveland's Minstrels will play a brief engagement at the Grand during the closing week of July.

Fully twelve thousand visitors paid admission to the Zoo on July 4, and Coney Island and Silver Grove attracted a combined attendance of fully twenty thousand, while the crowd at the base ball park numbered eight thousand, making a total expenditure for amusement of fully ten thousand dollars.

Manager John H. Havlin has engaged the well-known theatrical architects, McElfatrick and Son, to erect his new theatre on the present site of the Walnut Street House.

W. E. Jones, formerly treasurer of Havlin's, will have entire charge of the Pair of Jacks comb during the coming season.

Manager Harry Rainforth will shortly erect a handsome residence on McMillan Street, Walnut Hills.

Lew Wiswell, treasurer of the Grand, is for the first time in several years summering in Cincinnati.

There may be a 40 weeks' season of light opera given shortly at Kiss I's Garden on Walnut Hills. The resort is popular, easy of access and with a fairly strong co., the venture will in all likelihood, prove a decided success.

Ada Glasca, of this city, a well-known vocalist, formerly connected with the Little Tycoon and Sea King cos. and at present prima donna of the co. now singing at the Schlitz Park in Milwaukee, will be married on the 27th of this month to George H. Baldy, a young business man of this city. Success attend them.

With the Grand, the Pike, Henck's and Havlin's new Walnut Street Theatre in the field, Cincinnati will have four first-class amusement resorts bidding for public patronage, and it can be set down as a certainty that the managerial rivalry during the coming season will be intense. The Dramatic Mirror wishes all success.

Manager Fennessy will devote the People's to first-class vaudeville entertainments during 1891-92, and expects a prosperous season.

The features at Kohn and Middleton's Vine Street Museum during week of 6-11 were Paul Peters' Comedy co., Nelly Peters' singing and the clever sketch business of Kemp and Evans. Business continues exceedingly prosperous at this popular house, which will remain open during the entire Summer.

KANSAS CITY.

During the months when regular theatricals are most quiet here the amount of commendable amateur talent that crops out is remarkable. Of the many amateur performances that have been given here this Spring the production of the tuneful Chimes of Normandy, which was repeated at the Coates 2 by the Clowar Home Talent Opera co., was the most complete and in every way successful attempt that has been made. Professor Cloward made an admirable Henri. Mabel Haas, who quit light opera to teach vocal culture here, was charming as Germaine, and Miss McCarran vivacious as Serpolette. The chorus was splendidly handled, all the strong points of the score being thoroughly elaborated, and the orchestra was very good. W. O. Wheeler, who directed the orchestra, has been musical director at the Gillis for several seasons, but will go with Bobby Manchester's Night Owls next season. He is a composer of considerable ability, and many of the leading publishers have been glad to handle some of his productions. He is now arranging the entire music of the co., for the coming season.

Paddock and Cramer expect to produce a new legitimate comedy-opera here about Aug. 1, and a splendid cast and complete performance is promised.

Prof. Decsi also expects to produce several operas during the coming season, with home talent.

Max Bendix, a celebrated musician, has arrived here for the Summer, and gave a delightful piano recital at Andrus Hall 30.

S. Kronberg, of this city, is now singing baritone solos at the Thomas orchestra concerts throughout the country.

The dead quiet of midsummer theatricals now reigns supreme, all the regular houses being closed.

Hollis E. Cooley, the fat and happy treasurer of the Ninth Street Theatre, has gone to Boston to visit his mother. He is a good soul and very popular here. He has been in the business many years and has an exhaustless fund of information and reminiscence regarding stage affairs, which makes him a very entertaining conversationalist.

Manager Judah still divides his time between New York, where he is completing his bookings, and Long Branch, where his charming family are summering.

Manager Hudson has returned and his books show the finest list of attractions coming that have ever been secured for Kansas City. He is now closely watching the construction of the Grand Opera House, which is progressing finely.

Prof. Frank A. Sourres made a balloon ascension at Washington Park on the Fourth of July. Before the ascension, however, the balloon was attached upon suit of his wife, who claimed he had deserted her and left her without means of support. Upon payment of $100 it was released.

PHILADELPHIA.

At the Grand Opera House Gounod's Mirella was produced 6 to a large audience. The opera is not as popular as some others, but its rendition by Mr. Himrich's co. was a delightful one in every way. Olga Islar sang the waltz song with great brilliancy, and the rest of the cast filled their roles satisfactorily. The opera was well staged. Business good. Next week, 13, the first performance of Ponchielli's La Lataconda will be given, and it promises to be the most elaborate production of the season. The cast calls for nearly all the principal artists of the co. There will be a boy choir in the midshipmen's chorus and new and handsome scenery has been painted. Lataconda has had only one representation in Philadelphia, and that many years ago by the Abbey Italian Opera co.

At the Park Theatre, Offenbach's Madame Favart was presented 6 by the Pauline Hall Opera co. and drew a big house. The presentation was a very satisfactory one, the opera being well sung and well acted and gorgeously mounted. Miss Hall made a decided hit in the title-role. Miss Weldon was very sweet as Suzanne. Fred. Solomon made a great deal of the part of Charles Favart and brought out all the fun there was in it. All the other characters were well taken and the performance gave entire satisfaction. Business large. Same co. and same bill next week.

There will be trombone between the members of the Pauline Hall Opera co. and the employes of the Park Theatre when they meet on the diamond Sept 1 to decide which nine can make the best "bluff" at ball playing. Stage manager Daly is to umpire the game with an axe. Miss Hall will fine any member of her co. who "muffs" a ball and Manager Fleishman will dismiss any employe who makes a wrong play. A number of surgeons and ambulances have been engaged and the list of casualties is expected to be large.

The Bijou is giving a good variety bill, and doing a good business.

E. P. Simpson, business manager of the Walnut Street Theatre, is the general representative of the Globe Ticket co. during the Summer. He is working up a big business for the co., and has introduced their goods in New York, Boston, Chicago, and nearly every other important city in the country.

DETROIT.

There is absolutely nothing going on in the theatres, and Wonderland has the field to itself now, although all the theatres will be open during the G. A. R. Encampment.

The theatres are all being renovated for next season. The managers promise that it will be one of the best seasons ever enjoyed by the theatregoers of this city. So far as learned there will be no change in the staff of the different houses, which would be hard to improve, as all the gentlemen presiding over the box-offices and doors are attentive and courteous and popular with the patrons.

William McConnach, stage-manager of the late Abbott Opera co., arrived in Detroit last week from Denver. He spent two or three days with friends here, and went to Montreal, where he will pass the Summer.

Work on the new variety theatre is progressing rapidly, so as to be in readiness for the opening Aug. 1.

The Dramatic Mirror is a pretty scarce article in this city two days after reaching here, as anyone desiring to secure a copy Saturday night will find out. Within the past three months I have tried to get an extra copy on Saturday night and in each case was unable to find one in the city, the answer being "Mirrors all gone, but we have the ——."

SAN FRANCISCO.

July 8.

Owing to warm weather, much demoralization has prevailed at all the theatres.

Lewis Morrison in Faust played to light attendance at the California. Mr. Morrison is going to play a week or two at the Alcazar, opening next Monday night, where I venture to say there will be crowded houses, as long as the engagement lasts.

The Twelve Temptations opened at the California night before last.

The Limited Mail suffered along with other attractions at the Bush. Co. good. Joe Coyne, the comedian, is clever.

Mestayer's Grab Bag opened Monday night to a crowded auditorium at the Bush Street Theatre. Theresa Vaughan sings better than ever. The piece is on for a fortnight and will be succeeded by George Staley in A Royal Pass.

This is Frederic Bryton's third week at the Alcazar where he is presenting The Mask of Life.

Brady and Webster's Bottom of the Sea had a good engagement at The Avengers appeared under the management of the Bush Street Theatre at the Grand Opera House.

The Bohemian Girl is on this week at the Tivoli. Conductor Adolph Bauer's new opera Aquolo is in rehearsal.

The Lilliputians at the Baldwin were four weeks of continuous profit.

Monday night the Baldwin was closed and was reopened last night by Dan Frohman's superb co. of players from the Lyceum Theatre, New York. The play was Charity Ball. The co. includes Georgia Cayvan, Herbert Kelcey, W. J. Lemoyne, Effie Shannon, Charles Walcott, Henrietta Crossman, Nelson Wheatcroft, Mrs. Walcott, J. Ratcliffe, Mrs. Whiffen, Eugene Ormonde, Eliza Logar, Fritz Williams, Charles King, Walter Bellows, Vaughn Gregory and Charles Robinson. Ratcliffe and Ormonde did not play last night. Charity Ball runs for a fortnight, then a week each for The Idler, Old Heads and Young Hearts, Nerves and Sweet Lavender.

ST. LOUIS.

The Red Sergeant was given at Schnaider's Garden by the Casino Opera co. during week of 6 for the first time in this city. It was well received, not so much for the libretto, which is somewhat dull, with the exception of a few witty lines, or the music, although there are several pretty numbers, particularly the chorus at the end of the first act, the soprano solo, the chorus, "Steady, Boys, Steady," and the girls' drum corps, which, by the way, was excellently drilled. Telhula Evans, in the prima donna role, sang and acted ably, and her interpolated song, "How Like a Dream," was encored nightly. Patti Stone also made a good impression, and her introduced number was well received. Marietta Nash made a good deal of a small part, and her dance in wooden shoes brought a recall. Jennie Reiffarth made fun in her part. Both Martin Pache, the tenor, and Trevette Mafin, the baritone, were in good voice and did finely. The comedy part of George Lauri was one of the hits of the opera, as was that of Douglas Flint.

Fra Diavolo was given at Uhrig's Cave until Wednesday evening, 8, when Amorita was put on. The performance was a very creditable one for a first performance, and the pretty music well sung, and the comedy parts well acted by the members of the co. Addie Cora Reed in the title part and Miss Sherwood as Angelo were both in excellent voice and made hits. Stuart Harold, Alf. Wheelan and Will Rising took their parts cleverly while the other members were satisfactory. The chorus is strong, the costumes pretty and the opera was well mounted.

Cold weather during the early part of the week interfered somewhat with the attendance at the Cave and Garden, but notwithstanding that the attendance was good.

Colonel Pat Short will leave about 25 with his wife and daughter for a six weeks' trip, taking in the Northern lakes.

Will Walters is making himself very popular at Uhrig's Cave. He is also acting as treasurer at the South Line Race Track, which is under the management of George McManus, manager of Grand Opera House.

John W. Norton, of the Grand Opera House, has been away for a few days on business. Charles Stark, assistant treasurer of the Grand Opera House, is acting in the same capacity at Uhrig's Cave.

The stage management of Uhrig's Cave is under the management of Alf. Wheelan.

The matinee at Schnaider's Garden on the 4th of July drew a big house, while the evening performances at both Uhrig's Cave and Schnaider's Garden packed both resorts.

The Princess of Trebizonde follows The Red Sergeant at Schnaider's Garden.

Three Black Cloaks will be the attraction at Uhrig's Cave.

There is a little girl six years old, who takes a small part in The Red Sergeant at Schnaider's Garden who has made a hit. She is a granddaughter of St Coates, stage carpenter at the Olympic Theatre.

Beaumont Smith is in town en route to New York to begin rehearsals.

PITTSBURG.

Harris' Theatre is still defying the hot weather, with considerable success. The Standard Dramatic co. has presented for the attraction of the week ending 21 a new play, called Fair Play, which has startling situations on the frontier, which, it is claimed, are true to nature. The business has been somewhat better, owing to holiday performances and cooler weather. The Colleen Bawn 14-18.

The benefit performance at the Bijou 8, 9 was largely attended. A co. of merit presented Chip o' the Old Block.

The sale of seats for The Hunchback, which will be done 20 by the J. C. Rober Dramatic co., is very large and promises to yield quite a revenue to the Moody Post G. A. R., for whose benefit it is to be given.

At last I am able to announce that the Last Days of Pompeii will be seen in this city Tuesdays, Thursdays and Saturdays for a period covering fifteen weeks, commencing July 21, at Recreation Park.

George C. Jenks' out-of-door performance of As You Like It will take place on the lawn of the Hotel Kennawa 24. Rose Coghlan, Joseph Haworth, William Muldoon and others will take part.

It is announced that Marie Burress, of this city, who was in the support of Frank Mayo last season will be with Rose Coghlan next season.

The Bijou Theatre will open Aug. 8.

The Academy of Music will open Aug. 15.

Manager Harry Williams has gone with his family to the sea-shore.

It is not at all unlikely that Pinafore will be given on board the steamer *Mayflower*. This steamer plies the rivers when chartered for excursion purposes.

Part of the wall of our new theatre will have to come down as it has developed a considerable weakness in the shape of an immense crack above the scenery door which is one of immense size. Otherwise, the strike being over, work is now being rushed and if nothing further occurs in the shape of delays it will open as advertised.

CLEVELAND.

The Baker Opera co. are still here, and if good business is any object, they are liable to stay here for some time to come. Olivette was put on this week to big business. Herbert Mathews' topical song "You Will Rob up Serenely," made a hit. Miss Archmere was excellent as usual. William Wolff took a light comedy part this week and showed that he could handle almost any part. Misses Taylor and Madison did some very clever work in a double hornpipe in the third act. Bohemian Girl next week.

H. R. Jacobs is in town to-day looking over the terrors on his Cleveland Theatre.

The Park Pavilion is doing well.

LOUISVILLE.

The opera season at the Auditorium continues its career of success. Paola and Queen's Mate, three nights each, make up this week's offering. The former is repeated by request, it giving comedian Carroll better opportunity for the display of his peculiar ability than any of the operas given. He and Lillian Hawthorne have established themselves high in public favor. This week concludes the opera season much to the regret of many. The next attraction at the Auditorium will be Sarah Bernhardt, who will appear in October. The management is making great scenic preparation for her presentation of La Tosca and Fedora.

Anything concerning Georgia Davids, Elaine Ellison as she is known on the stage, is heard with interest in the community. That she has recently inherited a handsome legacy from an English relative is gratifying to many friends here.

Mrs. Scott Siddons will in future reside in the East. A sale of bric-a-brac, etc., belonging to this lady brought large prices.

It is said that Henry Waller, the pianist and protege of Mrs. Scott-Siddons, is composing an opera having a military theme. The book is to be by Young E. Allison, one of the brightest young journalists in the South. His pen is a facile and versatile one.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—Glenwood Park Theatre: The attraction for week of June 20 at this charming Summer theatre was The Bohemian Girl. The co. appeared to better advantage than in any of the operas before presented, especially Fatmah Duard, who had an opportunity of showing her ability, which she did, and proved herself to be an artiste of rare merit. The attendance was very good during the entire week, and it is safe to predict that from now on the opera co. will be on a paying basis. George Olmi as Count Arnheim and Henri Leoni as Devilshoof came in for a good share of applause, as their efforts went very far toward making the opera the success it really was. Alexander Clark was very much missed from the cast. The rehearsals of The Bohemian Girl were conducted under the supervision of Fatmah Duard. Next week, the same co. in La Mascotte.

COLORADO.

COLORADO SPRINGS.—Opera House: The season closed with Mr. Barnes of New York 1, 2. Items: The house is to be redecorated and cleaned throughout, and is also to be enlarged.

CALIFORNIA.

LOS ANGELES.—Grand Opera House: The advance sale for the Lilliputians, who come 7-11, is such as to insure a successful engagement for that co. W. A. Brady's Bottom of the Sea 1-13; Limited Mail 16-18; Twelve Temptations 21-23.—Los Angeles Theatre: Mestayer and Vaughn's Grab Bag co. 2-4 to good business, considering the hot weather.—Items: Herman Strelitz, in advance of the Lilliputians, was in town during the week.—G. W. Colby, manager for Emma Thursby, has returned from the circuit, reporting business prosperous with that accomplished singer.—Will Conant has so far ably sustained his dual role of treasurer and manager of the Los Angeles.

SACRAMENTO.—Clunie Opera House: J. C. Lewis in Si Plunkard June 26 to light business.—Item: The Mestayer-Vaughn Grab Bag co. arrived here on the Eastern overland 27, and, after remaining over Sunday, departed for Fresno, where they appeared 29. They expected to appear here 27, but owing to the illness of their advance agent no date had been made.

RIVERSIDE.—Loring Opera House: Emma Thursby and Alfred Wilke received an ovation from a large and elite audience June 26. Each number on the programme was a gem and justly merited the numerous encores. Miss Thursby sang at the morning service in the Congregational Church 28. The next attraction booked is The Limited Mail 14.

GEORGIA.

COLUMBUS.—Item: When the Adele Frost co. stranded here last Spring, three members of the co., George Sydenham, J. Edwin Brown and Louise Mitchell remained here. Assisted by the Columbus Dramatic Association (amateur) they gave a few performances at Springer Opera House and were warmly received by the public. Assisted by local talent they formed the "Sydenham Dramatic Association" and were engaged by the Columbus Railroad Co. to give nightly performances at Wildwood Park Pavilion in East Highlands. There they drew and pleased immense crowds. This week Miss Mitchell left for Chicago and Messrs. Sydenham and Brown for New York. Mr. Brown and Miss Mitchell (his wife) have signed for next season with All the Comforts of Home (Frohman's). They have all been re-engaged by the C. R. R. Co. to play here next Summer. They speak in the highest terms of their kind treatment here and have made many warm friends who will gladly welcome them back next season.

ILLINOIS.

PEORIA.—The Grand: John S. Flaherty is the new lessee and manager of the Opera House. He is well known to the profession, having managed John Dillon one season, and was in charge of the Lyceum Theatre of Minneapolis for a long while. He was also at one time agent of the Redpath Lyceum Bureau. Recently he has been dramatic critic for some of the Chicago dailies. The Summer opera season opened at Sylvan Park 6 with Letitia Fritch as prima donna.

INDIANA.

INDIANAPOLIS.—Grand Opera House: The appearance of Dockstader's Minstrels, who are booked at this house for July 24, 25, will vary the monotony of the theatrical quietude here.—Items: The Park Theatre will reopen its season Aug. 1 with the Devil's Mine.—Bert Dasher is home for a short visit to relatives.—Harry Porter, who was with Frank Daniels last season, will rejoin the co. at New York Aug. 1. In addition to his histrionic ability, Mr. Porter is quite a musician.—The Nicolai sisters, formerly with the Conried Opera co., are summering here.—Mr. H. D. Fletcher, your former correspondent, was up from Nashville, Tenn., to spend the Fourth with his friends. He sends kind regards to The Dramatic Mirror.

IOWA.

DES MOINES.—Foster's Opera House: Steen, Zanzic and Mott June 23, 25 to good business.—Grand Opera House: Andrews Opera co. week of 29 to good business.—Items: Manager Foster left for New York 4.—Forepaugh's Circus comes 7-

—William Breener, assistant stage carpenter of the Grand, was killed by an electric light wire about 11 o'clock 28. I am informed that he had a brother with the Limited Mail co. He was thirty years of age and leaves a wife. His death was accidental, caused by catching hold of a guy wire that was charged. While passing through an alley near the post office he lost his balance and caught the wire to keep from falling in the mud.

BOOTH.—PHIPPS' OPERA HOUSE: The season closed with a delightful performance 4 by the Abbie Carrington Grand Opera co. in The Rose of Castile to a good house.

MAINE.

BANGOR.—OPERA HOUSE: Gorman's Minstrels closed here June 30 to big business. Bigelow and Cook's New York co. did a good business in standard dramas week ending 11.——ITEM: During the performance of the Gormans, our local manager, Al. Owen, was called on the stage, and in the presence of the co., was presented with a beautiful clock. Mr. Owen responded in a few well chosen words, and was very much surprised. He has been playing Gorman's Minstrels in Maine. The house is now closed for the Summer cleaning. Good-bye till Fall.

ROCKLAND.—OPERA HOUSE: Thomas E. Shea in repertoire 2-4 to large and delighted audiences. Mr. Shea presented Barred Out 4 for the first time here. It is a strong piece, and is in good hands. Mr. Shea in the title role, and Rose Stahl as Vita Carrollton, did most excellent work, while Messrs. McAuliffe and Gavin deserve especial mention for the fine manner in which they performed their parts.——ITEMS: Thomas E. Shea has opened his preliminary season with a boom in Bucksport. He was serenaded. Packed houses greeted him in Belfast and in Camden he did a good business. The entire co., while in Camden, were tendered a banquet by the Mayor at his residence. In Rockland the co. turned people away while there was a circus in town.

PORTLAND.—LOTHROP'S THEATRE: John Phillips and John McVicker, in a couple of roaring farces; Gus Mills in female impersonations, Spencer and Symonds, in topical songs; the Whippler Twins and Jennie Pickert in songs and dances, and Semon, the musical genius, have made a strong bill 6 and week. Business has been good. Mrs. McVicker and Estelle Keene and her clever daughter have ably assisted in the production of Muldoon's Picnic and Statue Blanc.——GREENWOOD GARDEN: Manager Knowlton's co. did very well with Arrahna-Pogue and Michael Strogoff week of 6. Despite the weather, which has been detrimental to seaside attractions, good-sized audiences have greeted Mr Sullivan and his support, and their efforts have been duly appreciated.——PAVILION: That powerful play of Mother and Son has been ably handled by Messrs. Canfield, Cowles and Lynch, and Misses Pollock, Hamilton and the rest of the cast, and good-sized audiences have been in attendance at every performance week of 6.——ITEMS: George E. Lothrop was in town 9, but was too busy to accept an invitation to a quiet clambake down the bay, tendered him by several friends. His excuse was "out of sight."—Morris Cronin, the club swinger, has been inhaling the seabreezes hereabouts.—The Actors' Colony, at Peak's Island, has received numerous accessions of late, and they now number quite a jolly crowd.—Wilbur Milligan, the pianist at the Theatre, was called to Boston 8 by the death of his father.—Lucille Barringer is a very clever child and a most ingenious one, as her work in Muldoon's Picnic demonstrated.—Lewis E. Smith, of this city, will go with Jed Prouty next season, and direct a quartette which Richard Golden will add to the cast.—Evelyn Pollock has made a big hit with the Pavilion audiences. The weather is seriously interfering with the island audiences.—Charles Wilson will resume charge of the Theatre Sept. 1, and Dale Armstrong will take the management of Lothrop's new Worcester theatre next month.—Thomas E. Shea and his excellent stock co are doing a fine business through Maine.—Barnum's Circus carried some twelve or fifteen thousand dollars out of town 4.—J. Gordon Edwards was the guest of the Commercial Travelers' Association during their visit to Montreal.

MASSACHUSETTS.

MILFORD.—George W. Bailey died at his home here 2 of paralysis, aged sixty five years. Mr Bailey was well known and respected by the profession. He was a member of Sam Sharpley's Minstrels for several seasons, and was at one time a member of the stock co. known as the Milford Dramatic comb. He was an invalid for several years, and during that time received many pleasant calls from professionals visiting the town. Mr Bailey was a man of fine musical ability. He leaves a son and daughter, the latter the wife of Professor Sparry, the celebrated cornetist, now in Canada. The funeral occurred 6, and was largely attended. The Milford Commandery, Knight Templars, Mt Lebanon R. A. Chapter, and Montgomery Lodge of Masons, of which the deceased was a member, attended in a body, and performed the Masonic burial services at the grave.

MICHIGAN.

MUSKEGON.—OPERA HOUSE: Nora Allen's Black Crook co. to a poor house.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Annie Abbott, the Georgian Wonder, gave an exhibition of her peculiar magnetic powers to a fair sized audience. The performance was calculated to mystify and entertain, and it did both thoroughly.——BIJOU OPERA HOUSE: Jacob Litt's admirable stock co appeared in farce comedy week of 5, presenting Uncles and Aunts to good business. Mr Litt's players are not entirely at home in productions of this kind, and, in consequence, the performance was not up to the usual standard. However, the audience was not inclined to be critical, and the play may be said to have made a good impression.——ITEMS: The regular season at the Grand will open Aug 31, with Sol Smith Russell in his new play, Peaceful Valley, as the attraction. Margaret and Anna Robinson, of the Shenandoah co., are in the city for the Summer.

DULUTH.—TEMPLE OPERA HOUSE: Shaw Opera co. week ending 4 to very good houses throughout the week at popular prices. The audiences, as a rule, were generous, and many numbers were warmly encored. The conscientious efforts of Hilda Thomas were always visible, and they received hearty recognition, as did the work of the other members of the co. Rentfrow's Jolly Pathfinders week of 6-11 to good houses during the first part of the week and indications of good business for the rest. The season will close at Temple Opera 12, 13 with A Social Session.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Princess of Trebizonde 2-4 was presented to fair-sized audiences. The Wilburs began the last week of their engagement 5 in La Mascotte to a large audience. The Wilburs, during their long engagement here, have given most excellent performances, and the patrons of this theatre regret their departure.——GRAND OPERA HOUSE: Kajanka attracted a large audience 5, and the spectacle was well received. Ada Wenette, Ada Anson and the Lincoln Sisters in skirt dances were admirable. The Warlanis acrobats, eight in number, are wonderful in their line. Same bill all the week.

STILLWATER.—GRAND OPERA HOUSE: Kajanka June 27, 29 to very slim houses; performance satisfactory.——ARENA: Forepaugh's Circus gave two performances, afternoon and evening, 4 to crowded tents.

NEBRASKA.

OMAHA.—GRAND OPERA HOUSE: George Thatcher's Minstrels opened a two night's engagement 7 to a large and well-pleased audience. The performance was characterized by a number of amusing incidents and by the absence of old-time jokes. Theatrical business is practically suspended in Omaha, this being the first engagement in a strictly dramatic line for some weeks. Everybody is looking forward to next year and our new theatre.

NEW YORK.

HARLEM.—HARLEM THEATRE: Kathleen Mavourneen played to good houses week ending 11. This theatre closes on Saturday night for the season.——ITEMS: A benefit for the employees of the Harlem Theatre will be given on Sunday evening. Lottie Gilson and various other celebrities of the variety stage will appear. Manager Hammerstein announces that the time of the Columbus Theatre is already booked for next season.

SYRACUSE.—GOSSIP: Matters theatrical are rather stagnant here at present, but the gloom will be lightened by Cleveland's Minstrels 16.—Clara Baker Rust is summering here. Messrs. Rogers, Bridges and Clave, of The Old Homestead Quartette (road co.), are singing at the Iron Pier this week.—H. J. Yorkey, of minstrel fame, is home for the Summer, also Mr. and Mrs. James Cody.—Sawtelle's Circus exhibited 4-11 to good attendance.

SARATOGA SPPINGS.—GOSSIP: Jacob H. Mahler, of St. Louis, arrived at Congress Hall 8, where he has been master of ceremonies for many years.—One of the latest arrivals in town is Mrs. H. S. Hewitt, of New York, who has just returned from Europe. She is quite noted as a writer of a number of plays, also a great number of magazine articles. She is the wife of H. S Hewitt, of the New York *World*.—While we are in the world of letters, let me chronicle the arrival of the Princess Englaitchiff, whose teachings have made her the subject of drawing-room gossip during the past Winter. She will spend the entire Summer at the Kensington.—Gartland's Tenth Regiment Band, of Albany, will commence the musical season at Congress Spring Park 11. The band will be greatly strengthened this year by a number of soloists, and will include Knoll, the cornet virtuoso, and Tom D. Van Osten, who is a remarkably fine euphonium soloist.—The Beethoven Mannerchor Society, of New York, stopped here one day, 7, on their return trip from Lake George.

ROCHESTER.—LYCEUM THEATRE: The professionals that are Summering in and about this city, headed by Amy Busby, presented a trio of comedies on the evening of 9. The attendance was large, and the performance was greeted with every evidence of favor. Sunset, Sweethearts and My Lord in Livery were produced, and each was interpreted in a spirited and clever manner. The Misses Busby, Amy and Georgia, Estella Sprague, Minnie Desmond and W. H. Stuart were deservedly applauded. Cleveland's Consolidated Minstrels appeared before a large audience 11.——ITEMS: H. R. Jacobs has again shown his shrewd business tact in the management of his enterprises by the selection of Colonel Joseph Chenet to represent his interests in this city. Mr. Chenet is well and popularly known to our amusement goers, and we predict that under his skilful management the Academy will come to the front with a rush during the coming season. Mr. Jacobs will present first class plays at moderate prices. The Academy will be thoroughly overhauled and will present a charming appearance on the opening night in August.

OHIO.

MIDDLETOWN.—The magnificent new Song Opera House is now almost completed, having been erected at a cost of $45,000. Mr. Song has made this one of the finest and best equipped theatres in Ohio. The stage and scenery are equal to any in Cincinnati. The house will be opened on Sept. 12 by the Little Tycoon. Manager Brereton, who has just arrived home from New York, where he has been booking for the new Opera House, is entitled to no small credit for the fine attractions he has succeeded in booking for this house. Among other attractions booked are The Merchant, County Fair, Rose Coghlan, Lewis Morrison in Faust, Pearl of Pekin, Tar and Tartar, Wilkinson's Widows, Held by the Enemy, Prince and Pauper. Marie Hubert Frohman in The Witch will appear at this house on her Western tour.

SALEM.—GRAND OPERA HOUSE: Allen and Atchison, managers of this popular theatre, have just closed a very profitable season. They will reopen Aug. 26 with Dan'l Sully's Corner Grocery. Forty nights for next season have already been booked. Among them are Spencer's Little Tycoon Opera co., Effie Ellsler, Robert Downing, Charles A. Gardner, Hoyt's Bunch of Keys, Edward J. Hassan, Ullie Akerstrom, Julia Arthur, Field's Minstrels and other well-known attractions.——ITEMS: Mell Hudson, manager of the Coates, Gillis, Warder Grand and Music Hall, Kansas City, stopped a few hours this week with relatives here.—Charles Thomas, assistant manager of the Gillis Opera House, Kansas City, spent two weeks at the home of his mother in this city.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME: The Home Summer co. presented Saratoga 4, matinee, and in the evening a very elaborate production of the military drama, The Roll of the Drum. The house was packed. The Soldiers' Home Band (forty pieces and two cos. of veterans appeared in the military drama, making it decidedly realistic. The production met with such demonstrations of approval from the vast audience that Manager William Harris ought to repeat it some time during the Summer. Married Life was given 7. The inclement weather, however, did not prevent an immense audience attending. The performance was, indeed, a very enjoyable one. Flowers of the Forest 11.——OPERA PAVILION: Pyke's New York Comic Opera co. that was to open here 4 and play during the entire Summer gave two performances 4, and matinee, and then quietly drifted into innocuous desuetude. The "backers" evidently had nothing but atmosphere to pay bills that came in, and had to succumb. Nearly fifteen members of the co. are here stranded. Perhaps it would be better to mention no names, for each one has a "story" to tell, and to mention all would be to publish a book.——CUES: Dot Parkhurst, of Brooklyn, N. Y., is visiting Marion Abbott, of the Home co.—Wood Patton, the popular treasurer of the Grand, is in Indianapolis.—Robert G. Wilson, of the Home co., has signed with Frederick Wurde for next season.

The bookings of the Grand show that Dayton will have the cream of the road attractions.—The attendance at Memorial Hall, Soldiers' Home, has been unusually large, and the season, as a whole, points to the most successful this theatre has ever had. Manager William Harris has certainly favored the patrons with the best performances they have had for years.

PENNSYLVANIA.

YORK.—OPERA HOUSE: The Opera House Association has elected as directors the following: S. T. Adams, B. C. Pentz, Dr. James A. Dale, Dr. I. R. Spangler, Charles A. Maver, W. F. Bay Stewart, W. H. Burnham, Charles Kurtz, and F. A. Burnham. The officers are S. T. Adams, president; Dr. James A. Dale, vice-president; Charles A. Maver, treasurer, B. C. Pentz, secretary and manager. Charles Krantz will have charge of the stage, while William H. Herman and E. C. Eichelberger, will occupy the box offices. The improvements at the Opera House this season are very marked. An addition, 40x54 feet, has been erected immediately in the rear of the stage. This addition contains eight new dressing rooms, well lighted and fitted up with every convenience including running water, etc. There is also a property room, a scene room, and a billposters room. An elevator attached handles the baggage and a wide passage way as heretofore allows driving immediately on to the stage. The stage is being entirely refitted. Sosman and Landis of Chicago, have the contract. They are at work now furnishing the seventeen entire new sets of scenery. The drop curtain is entirely new also. The subject is the "Witch's Daughter." This drop curtain will not be rolled up as in the case with the old one, but will be lifted bodily through a boxed up chute. Sosman and Landis are to have their work finished by Aug 1. A full line of properties and set pieces are being added. These improvements will give you one of the best appointed theatres in the country. The season will open early in September.

ERIE.—ARENA: Wallace and Cole's Circus 3, afternoon and evening, to large and delighted audiences.——ITEM: After nearly two months of darkness, the Park Opera House will open 4 with Cleveland's Consolidated Minstrels.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN: Little Lord Fauntleroy is drawing large houses on its second week's run here. Week of 13, Amy Lee in her play, The Clipper.

TENNESSEE.

MEMPHIS.—EAST END PARK: Boccaccio was given by the Dagnall Opera co. week ending 5 to paying business. A very creditable performance was given. The sprightly May Duryea, who was cast for the title role, was unable to appear owing to an attack of muscular rheumatism, which confined her to her room. Kennett Grow, without a rehearsal and with only an hour's study of the part, went on, replacing Miss Duryea, and it was really remarkable the manner in which he sang and acted a part entirely new to him. Mr. La Nyon also has proved himself a good all-round artist, and has helped the co. frequently out of misfortune. Alice Potter, the prima donna, is improving in her dramatic deficiencies, and acted and sang her part (Fiametta) in a creditable manner. Fred. Clifton and Fred. Palmer were, as usual, quite amusing in the comedy roles, and were ably assisted by Frances Arnold, who was quite humorous and grotesque as Peronella. The other members of the cast, which included James Du Bois, the tenor, who has a clear and strong voice, Miss Richardson and Lillie Traver, were acceptable. The chorus is good. Next opera, Three Black Cloaks.——ITEMS: Hattie Richardson, while on the stage 28 in Erminie, was overcome by the intense heat and swooned. She was not fully restored to consciousness for half an hour, after which the plucky little lady went on and continued her part.—I hear some talk of starting an opera co. at Jackson Mound Park as soon as the Electric Line Railroad is finished, which is expected to be shortly.—Marie Greenwood, prima donna of the Greenwood Opera co., is in this city resting for the Summer at the home of her parents.—Sidney Cox, comedian, is a new addition to the Dagnall Opera co. Several more members are expected to join this organization soon.—On July 4 the Dagnall Opera co. left here by special train for Greenwall, Miss., where they gave Boccaccio 4, matinee and night, leaving there on the night of 4 and arriving back in time to give Sunday night performance, 5.

TEXAS.

DALLAS.—OAK CLIFF OPERA HOUSE: English Opera co. week ending 4 presented The Princess of Trebizonde to large audiences. Rita Selby as Prince Raphael, deserves special mention for the dashing way in which she assumed that character. Miss Gerard, as the tight-rope walker, came in for a large share of the applause. Ed. Grant and Ferris Hartman in their funny sketches were highly appreciated. Miss Lavine, the soubrette of the co., has recovered from her illness and will be seen next week. Henry J. Frees, of this city, composed and wrote a waltz song entitled "When Thou Art Nigh," and dedicated it to Rita Selby of the English Opera co. Miss Selby showed her appreciation by singing it during the last week. Black Hussar next week.——ITEM: The Texas State Fair and Dallas Exposition Directory have converted their music-hall into a Summer Opera House, having put in a stage 40x80. The seating capacity has been increased to 2,500. The latest and most comfortable opera chairs have also been furnished. The house opened 4 having as attractions the Alba Heywood Concert co. and Fenton's Lady Military Band, as well as the Brackett Brothers in their specialties. From the appearance of the opening night and the appreciative audience that attended, this new theatre will certainly be a success. A light opera co. will probably be put on next week. Mayor Connor, of this city, is president of the Fair Association.

GREENVILLE.—KING OPERA HOUSE: The management of this house are adding additional scenery and making some important changes in the interior of their new house for the coming season. The management remains in the hands of J. O. Teagarden.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Dark entire week. Will reopen 17 with Men and Women and Diplomacy.——ITEMS: Franklin Avenue Theatre has drawn its usual patrons. Wonderland has done good business, but will close for a few weeks.—Sells Brothers and Forepaugh are working hard against each other, and we have never had such an extensive area of lithography.

WASHINGTON.

SPOKANE FALLS.—SPOKANE AUDITORIUM: A Social Session June 29, 30, Vernona Jarbeau 3, 4, both to good houses.

OLYMPIA.—OLYMPIA THEATRE: John Miller Murphy, the proprietor of the theatre, will manage it next season.

SEATTLE.—OPERA HOUSE: The Lyceum co. week ending 4 presented The Wife, Sweet Lavender, Charity Ball, The Idler and Nerves preceded by the one act play The Open Gate. The co. was well received. Next week, Katie Emmett.——COLONIAL THEATRE: Large audiences attended Taken from Life week ending 4. Clay Clement gains new favor every week and Sam Morris as the eccentric Titus Knott deserves the highest praise. His song "They're After Me" made a decided hit and deserved it. Each member of the cast was capable including a real live baby and a nursing bottle.

WISCONSIN.

WAUSAU.—GRAND OPERA HOUSE: Fox's Comedy co. June 26-28 to small houses.

WYOMING.

CHEYENNE.—GRAND OPERA HOUSE: Benefit entertainment for the Crook Monument Fund by home talent June 30, assisted by the Seventeenth Infantry Band, netted about $500.

CANADA.

MONTREAL.—QUEEN'S OPERA HOUSE: Milocker's Black Hussar was presented by the Roth Lyric Opera co. to standing room only. Another hit was scored. Mr. Guiberson, who till now has only been seen in subordinate parts, gave a splendid impersonation of the Black Hussar. He was ably supported by George Leyding, who introduced a mandolin solo with great effect in the last act. J. W. Herbert, as usual, was excessively funny as the Magistrate, Hackenback, and Lilly Post and Emma J. Hanley (a new face) were charming as his two daughters. As Pifkow, the man of many offices, N. S. Burnham kept the audience in a continued good humor. In the second act, some new and very pretty scenery was used, and in addition to the usual orchestra, there was a military brass band. This week, Gilbert and Sullivan's Ruddygore.——LYCEUM OPERA HOUSE: This is the last week of the season at this pretty Summer resort, and a varied programme has been prepared. The co. will appear in nearly all the operas which they have played with so much success: Mascotte, Olivette, Chimes of Normandy and Girofle-Girofla. On Friday night, 10, a benefit will be given to the co. by Manager Moore. We regret the season was not a longer one. A word of special praise is due to Myra Mirella, who was originally engaged to play second parts. When Mamie Taylor left the co., Miss Mirella assumed all the chief roles, and that, too, in a way that left nothing to be desired. Should she ever return to Montreal, she will receive a hearty welcome. The opera played for the benefit will be Fra Diavolo.

ST. JOHN.—MECHANIC'S INSTITUTE: Second week of Bradley's co., producing for the first time here Aunt Jack with marked success, before large audiences.——ST. ANDREW'S RINK: Good-sized houses continued to greet the Bijou Opera co. The Chimes of Normandy, Pinafore and other popular operas are being presented.

DATES AHEAD.

Managers and heads of traveling companies will favor us by sending their dates, making them up to reach us Friday.

DRAMATIC COMPANIES.

A SOCIAL SESSION: Grand Forks, No. Dak., July 13, Crookston, Minn., 15, Bramard 16, Duluth 17, 18, West Superior, Wis., 20, Ashland 21.

ALABAMA: Denver, Col., July 13-18, Salt Lake City, Utah, 20-22.

AMY LEE: Providence, R. I., July 13-18.

A HIGH ROLLER: New York city Aug. 3-15.

A FAIR REBEL: New York city Aug. 3-8.

A STRAIGHT TIP: Chicago, Ill., May 31—indefinite.

BLUE JEANS: Chicago, Ill., May 31—indefinite.

BARTLEY MCCULLUM: Peake Island, Me., July 6-11.

BAILEY THEATRE: Manchester, Conn., July 13-18.

BALDWIN-MELVILLE: La Crosse, Wis., July 13-18.

BOTTOM OF THE SEA: Portland, Ore., July 14, 15, Seattle, Wash., 16, Port Townsend 17, Olympia 18, Tacoma 20, 21, Spokane Falls 23, 24, Missoula, Mont., 25, Butte 27, 28, Helena 29, 30.

COUNTER GROCERY: Dayton, No. Dak., July 14, Pembina 15, Winnipeg, Man., 16-18, Jamestown, No. Dak., 20, Bismarck 21, Mankato, Minn., 22.

EUNICE GOODRICH: Chicago, Ill., June 15—indefinite.

FIELD, ROCK: Minneapolis, Minn., July 12-18.

FIELD, BOYTON: San Francisco, Cal., July 6-25.

GRAB BAG: San Francisco, Cal., July 6-12, Oakland 20, San Jose 21, 22, Portland, Ore., 23-25.

HARDIE AND VON LEER: Yarmouth, Eng., July 11-25, Nottingham, Greenwhich 27-Aug. 1.

H. C. ARNOLD: Attica, Ind., July 14, 15, Williamsport 16-18.

KAJANKA: Sioux City, Ia., July 16-18.

KATIE EMMETT: Butte, Mont., July 12-15, Anaconda 16, Helena 17, 18, Bismarck, No. Dak., 20, Fargo 21, Grand Forks 22, Winnipeg, Man., 23-25.

LYCEUM THEATRE (Frohman's): San Francisco, Cal., July 6-Aug. 8.

LOUISE HAMILTON: Machias, Me., July 13-17.

LIMITED MAIL: Riverside, Cal., July 14, San Bernardino 15, Los Angeles 16-18, Marysville 20, Portland, Ore., 21-23, Olympia, Wash., 24, Tacoma 25, 26, Seattle 27, Aug. 1.

LEWIS-MORRISON: San Francisco, Cal., July 6-18.

MAUDE OSBORNE: Hartley, Tex., July 14, 15.

MRS. WILKINSON'S WIDOWS: Chicago, Ill., June 14—indefinite.

MEN AND WOMEN: Spokane Falls, Wash., July 14, Ogden, Utah, 16, Salt Lake City 17, 18, Denver, Col., 20-22, Pueblo 23, Colorado Springs 24, 25.

MAY LOUISE AGNES: Watertown, So. Dak., July 13-18.

NIOBE: Boston, Mass., July 6—indefinite.

NEW YORK THEATRE (Allen's): Dodgeville, N. Y., July 13-18.

OLIVER W. WREN: Flushing, N. Y., July 14, Riverhead 15, Southold 16, Greenport 17, Sag Harbo 18, East Hampton 20, Bridgehampton 21, Centre Moriches 22, Sayville 23, Bay Shore 24, Babylon 25, Hempstead 27, Cornwall-on-Hudson 28, Marlboro 29, Stamford 30, Roxbury 31.

PAT MALONEY: Bath, Me., July 14, Thomaston 15, Vinal Haven 17, Rockport 18.

RICHARD MANSFIELD: New York city May 4—indefinite.

SPOONER COMEDY: Council Bluffs, Ia., July 13-18.

TWELVE TEMPTATIONS: San Francisco, Cal., July 6-18, Los Angeles 20-25.

THE FAKIR: Helena, Mont., July 14, 15, Bozeman 16, Fargo, No. Dak., 17, Duluth, Minn., 20, 21, Superior 22, Ashland, Wis., 23, Chippewa Falls 24, Eau Claire 25, Chicago, Ill., 26-Aug. 1.

THOMAS E. SHEA: Bar Harbor, Me., July 13-18, Ellsworth 20-22, Winterport 23-25, Belfast 27-Aug. 1.

WILLARD GORTON: Morris, N. Y., July 14, 15, Laurens 16-18.

OPERA AND CONCERT.

ANDREWS OPERA: Peoria, Ill., July 6—indefinite.

AMERICAN OPERA (Hurlich's): Philadelphia, Pa., June 8—indefinite.

BOSTON IDEAL CONCERT: Syracuse, N. Y., July 12-16, Watertown 17, Thousand Islands Park 21, 22, Alexandria Bay 23, 24.

BIJOU OPERA: Big Rapids, Mich., July 14, Cadillac 15, Reed City 16, Greenville 17, Ionia 18.

BENNETT-MOULTON OPERA: Cleveland, O., May 25—indefinite.

CASINO OPERA (Simonson's): St. Louis, Mo., June 1—indefinite.

CARLETON OPERA: Buffalo, N. Y., June 22—indefinite.

CASINO OPERA: Atlantic City, N. J., July 6—indefinite.

DESHON OPERA: Ashland, Wis., July 20-25, Duluth, Minn., 27—indefinite.

DE WOLF HOPPER OPERA: New York city, May 4—indefinite.

DAGNALL OPERA: Memphis, Tenn., June 14—indefinite.

GILBERT OPERA: Providence, R. I., June 1—indefinite.

GAIETY OPERA: Boston, Mass., July 8—indefinite.

ITZEL OPERA: Baltimore, Md., June 22—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

IDA MULLE OPERA: Richmond, Va., June 8—indefinite.

MCCAULL OPERA: New York city May 11—indefinite.

PAULINE HALL: Philadelphia, Pa., May 18—indefinite.

SPENCER OPERA: St. Louis, Mo., June 8—indefinite.

SHAW OPERA: Minneapolis, Minn., June 15—indefinite.

SLOCUM OPERA: Montreal, P. Q., June 22—indefinite.

THEODORE THOMAS' CONCERT: New York city July 6-Aug. 8.

WILBUR OPERA: Marinette, Wis., July 14, 15, Duluth, Minn., 20-25.

VARIETY AND BURLESQUE.

ANNIE BURDON: Paducah, Ky., July 13-18.

DOWSIN-BRADY CREOLES: Escanaba, Mich., July 14, 15.

WARD'S WONDERS: New York city, July 13-18.

MINSTRELS.

CLEVELAND'S CONSOLIDATED: Elmira, N. Y., July 14.

CIRCUSES.

ADAM FOREPAUGH: Rock Island, Ill., July 14, Iowa City, Ia., 15, Burlington 16, Keokuk 17, Ottumwa 18, Des Moines 20.

BARNUM AND BAILEY: Schenectady, N. Y., July 14, Gloversville 15.

DAN RICE: Brooklyn, N. Y., May 25—indefinite.

FRANK ROBBINS: Mt. Union, Pa., July 14, Mifflin 15, Millersburg 16, Duncannon 17, Harrisburg 18, York 20, Cockeysville, Md., 22, Port Deposit 23, Oxford, Pa., 24, Kennett 25, Chester 27, Bristol, N. Y., 28, Burlington 29, Camden 30.

HUNTING: Owego, N. Y., July 14, Binghamton 15, 16.

T. L. JACKSON: Howard, Pa., July 14.

JOHN ROBINSON: Piqua, O., July 14.

KIN AND FRANKLIN: Oskaloosa, Ia., July 17.

SELLS BROTHERS: Provo, Utah, July 14, Salt Lake City 15, 16, Ogden 17, Logan 18, Butte, Mont., 20, Anaconda 21, Butte City 22, Bozeman 23, Helena 24.

SAULTELLE: Phoenix, N. Y., July 14, Baldwinsville 15, Liverpool 16, East Syracuse 17, Fayetteville 18.

TERRELL BROTHERS: Oakland, Ill., July 14, Charlestown 15, Toledo 16.

WALTER L. MAIN: Bridgeport, Conn., July 14, Stamford 15, Portchester, N. Y., 16.

WASHBURN AND ARLINGTON: Mt. Pleasant, Pa., July 14, Scottdale 15, Braddock 16.

WILL SELLS: Flora, Ill., July 14, Centralia 15.

MISCELLANEOUS.

DIAMOND DR. K.: Junction City, Kans., July 9-18.

JAHU DEWITT MILLER: Corpus Christi, Tex., July 14, 17, Lake Ox, O., 21, 22, New Richmond 23, 24, Warsaw, Ind., 27, 28, Madison, So. Dak., 30, 31.

NETTIE MORRIS' EQUINES: Keene, N. H., July 14, Brattleboro, Vt., 15-18.

PAWNEE BILL'S WILD WEST: Richmond, Va., July 14-18.

RENO: Auburn, N. Y., July 14.

NOT OVERDRAWN.

The exchange reader of THE MIRROR has become so permeated by the syndicated Footlight Flashes that he reads in the out-of-town press, that he has submitted a batch of Flashes to the Editor of THE MIRROR. Here they are:

SOL SMITH RUSSELL read a new play last Winter. He tells a funny experience he had in January. He was standing in the lobby of a Toledo hotel, when a stranger came up to him and asked for a light. As the stranger turned to go, he said to Mr. Russell: "You look like one of the play actors at the Opera House last night." Mr Russell said never a word.

FANNY DAVENPORT has played in seventeen parts during the last eleven years; eleven parts during the last six years, and three parts the last season. She expresses herself as well and happy.

HARRY MINER'S Fifth Avenue Theatre is being rebuilt.

MRS. JAMES BROWN POTTER acted in Australia last Winter. Mrs. Potter may appear in America again.

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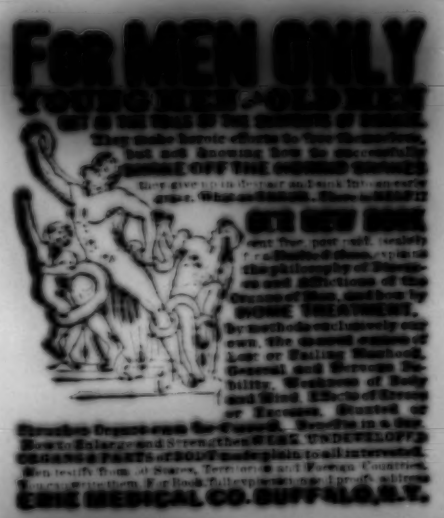

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